

**PROCEEDINGS**  
**OF THE**  
**20th ANNUAL CONVENTION**  
**OF**  
**THE CANTORS ASSEMBLY**  
**OF AMERICA**

Prepared for Publication by Hazzan Samuel Rosenbaum  
and Hazzan Joseph Levine

## WELCOME

B'ruchim Habaim! L'rachok v'lakarov.

I welcome you to this convention and join with my fellow officers in extending greetings to you.

This convention is indeed an historic event. It marks the 20th anniversary of the Cantors Assembly of America and is uniquely significant because our membership is now the largest in its history. I greet most warmly the hundreds of lay people who are interested and loyal friends of the Cantors Assembly. These are people who love and have a deep concern for hazzanut; by- attending these conventions -they lend their support and encouragement to our colleagues.

I particularly welcome each member of the Cantors Assembly, without whose dedication and responsiveness the policies of our organization could not be carried out successfully. I extend my appreciation also to all of the officers and members of the Executive Council who have shared with me in the labors of leadership.

The annual convention of the Cantors Assembly is a time for the renewal of our spirits and our energies. It is at these conventions that we pool ideas and resources, learn what is being created and performed, re-assess the accomplishments of the past, and plan for the future. A perusal of the program makes apparent the wide interests in which hazzanim are engaged and is evidence of the unusually high calibre of artistry and thinking of those who will participate in it. The concerts and workshops which will take place are an illustration of our search for increased higher standards of cantorial knowledge.

I strongly urge my colleagues and equally each one of our guests — to take full advantage of every program that has been planned. At home, the complexity of our daily existence often prevents us from attending the week-day morning and evening services. At this convention these are thrilling experiences, because of the remarkable wealth of rich musical talent that our colleagues, who are leading these services, bring to their task.

I can point with pride to the wealth of practical musical material which is freely distributed at our sessions. Even this program book is a new departure — for the first time we are including photographs of our members which will provide a historic record for the future.

We are all builders of the future, and whether we build as hazzanim or as laymen, whether we build at the religious or secular level, whether we build in the synagogue or in the community, we know full well the truth of the ancient psalm "Except the Lord build the house, they labor in vain that build it." To this end we dedicate all of our efforts. May the sound of music stimulated at this convention reverberate throughout the coming years in the form of increased activity in our congregations and our communities. May the symphony of activity and learning which we devotedly pursue continue unabated, so that together we may work for the greater welfare of the hazzan and for the advancement of hazzanut. Saul Meisels

## MILESTONE TO INFINITY

Baruch shehecheyanu, vekiyemanu,  
vehigiyanu **laz'man hazeh.**

How shall we celebrate this day? **With song, with joy, with mazal tov and lechayim.**

But, after the singing has faded, after **the celebrants** have departed, after the bowl is drained and the **toasts** are drunk, the questions of this day will remain:

From whence have we come?  
Where are we going?

How shall we meet the day that lies just **beyond the** next curve of earth?

With a Midrash and a Prayer.

We are taught that man's highest dream is God. **Is it** not also true that God's highest dream is man?

In all the Universe there are but these two secret nuclei that bind it together: Man's dream of God and God's dream of man.

And the two dreams are alike to the other as two birds. Through all time, above the tumult of earth, in the chill blackness of heaven, these two dreams have been yearning for each other, calling to each other, wooing each other across the endless emptiness.

Ages come and ages go and still the two do not meet. But they know each other. And they call to each other, spanning the gap with a bridge of love that is Prayer.

Some day these companion dreams will **meet and** touch. Until then man must pray.

And this is the awesome, sacred task **of the hazzan:** To arouse man, to awaken him, to remind him that **light-eons still separate the dream of God from the dream of man.**

May the Almighty bless us.

May our song ever be acceptable to Him Who **de-**  
**lights** in song.

May we ever be worthy to teach and to **pray.**

Samuel Rosenbaum

## GREETINGS

### In Behalf of the Founders

With God's blessings **and with the help of our officers** and members, the Cantors Assembly of America has reached the mature age of twenty.

When on April 1st, 1947 a minyan of hazzanim met with me at my home to organize our Assembly, not any one of us could have foreseen the far-reaching beneficial influences that our Assembly would have upon hazzanim, hazzanut and upon synagogue worship and synagogue music.

During these past two decades our Assembly has become an integral member in the family of **Conservative** Judaism, of the Jewish Theological Seminary of America, the Rabbinical Assembly of America **and The** United Synagogue of America, with whose collective

**blessings and** cooperation we  **came** into existence. Today we are,  **ken yirbu**, the largest national organization of  **hazzanim in America**.

We have accomplished much during these years, but a great  **deal** more has yet to be attained. With God's help the ideals and purposes to which we are dedicated will be realized and fulfilled.

In behalf of myself and my colleagues who were my  **co-founders** I express our gratitude to God with the traditional prayer of thanksgiving.

"Blessed art Thou, O Lord, King of the universe, Who has kept us in life, and hast preserved us, and  **enabled** us to reach this season."

David J. Putterman

## SUNDAY, MAY 14

- 4:00 P.M. **Registration**  
Convention Desk, Registration Lobby
- Lobby **Convention Exhibits**  
T.V. Room Display of Jewish music, books, synagogue ritual objects and educational  **materials**.  
(Exhibits will be closed during all sessions)
- 6:30 P.M. **Maariv\***  
Terrace Officiating:  
Room **HAZZAN ISAAC WALL**  
*Congregation Har Zion*  
*Philadelphia, Pa*  
  
'Minha will be recited each evening beginning 15 minutes before Maariv.
- 7:30 P.M. **Opening Banquet**  
Dining Chairman:  
Room **HAZZAN IVAN PERLMAN**  
*Temple Emanu-El*  
*Providence, R. I.*  
  
Havah Nashir:  
**HAZZAN ARTHUR YOLKOFF**  
*Congregation Mishkan Israel*  
*Hamden, Conn.*  
  
Sefirat Ha-Omer and Birkat Hamazon:  
**HAZZAN KURT SILBERMANN**  
*Temple Emanuel*  
*Englewood, New Jersey*  
  
A Recital of Songs from a new publication of the Cantors Assembly  
"Eight Songs from Jewish Folklore"  
  
Artists:  
**HAZZAN BENJAMIN SIEGEL**  
*Temple Israel*  
*Great Neck, New York*  
  
**HAZZAN ABRAHAM SHAPIRO**  
*Congregation Beth David*  
*Lynbrook, New York*

A Song Salute  
On Yom Ha-Atzmaut  
**HAZZAN JOSHUA STEELE**  
*Congregation B'nai Israel*  
*Milburn, New Jersey*

10:45 P.M. **Grossinger Show**  
Terrace  
Room

## MONDAY, MAY 15

- 8:15 A.M. **Shacharit**  
Terrace Officiating:  
Room **HAZZAN DAVID LEBOVIC**  
*Congregation B'nai Aaron*  
*Philadelphia, Penna.*  
  
**Baal Korech:**  
**HAZZAN MORRIS SCHORR**  
*Temple B'nai Israel*  
*Elizabeth, New Jersey*  
  
**Shiur:**  
**RABBI ISRAEL GOLDMAN**  
*Chiruk Amuno Congregation*  
*Baltimore, Maryland*  
  
New Congregational Melodies  
Led By:  
**HAZZAN MORDECAI GOLDSTEIN**  
*Congregation Beth Israel*  
*Camden, New Jersey*
- 9:15 A.M. **Breakfast**  
Dining  
Room
- 11:00 A.M. **Hazzanic Study**  
Room 3 Final session in a year-long program  
**Upper** of study sponsored by the Metropolitan  
Lobby Regional Branch of the Cantors Assembly.  
  
Chairman:  
**HAZZA SOLOMON MENDELSON**  
*Beth Sholom Congregation*  
*Long Beach, New York*  
  
Texts of the Liturgy:  
**HAZZAN MAX WOHLBERG**  
*Malverne Jewish Center*  
*Malverne, Long Island*  
  
Understanding The Challenge  
of the New Ministry:  
**HAZZAN SAMUEL ROSENBAUM**  
*Temple Beth EL*  
*Rochester, New York*  
  
Discussion  
  
Siyum Seudah

**1:00 P.M. Luncheon**

Dining  
Room

**3:00 P.M. Workshop**

Room 3  
**Upper**  
**Lobby**

Chairman:

**HAZZAN GEORGE WAGNER**  
*Cong. Beth Yeshurum*  
*Houston, Texas*

**A. The Bar Mitzvah**

A revolutionary pedagogic approach  
to the Haftarah.

Presented by :

**HAZZAN EMANUEL MENKES**  
*Youngstown, Ohio*

Discussants:

**HAZZAN JOSEPH LEVINE**  
*B'nai Amoona Congregation*  
*St. Louis, Mo.*

**HAZZAN ABRAHAM SHAPIRO**  
*Congregation Beth David*  
*Lynbrook, New York*

**4:00 P.M. B. Hashirim Asher Lishlomo**

Room 3  
**Upper**  
**Lobby**

Premiere performance of selections  
from the first scholarly edition of  
the works of Salamon **Rossi** published  
by the Cantors Assembly of America  
and the Jewish Theological Seminary  
of America.

Salamon **Rossi**: An Appraisal  
by  
**HAZZAN MORTON SHAMES**  
*Beth El*  
*Springfield, Massachusetts*

The Baroque Quartet  
MR. **MILFORD FARGO**, *Conductor*

**6:30 P.M. Maariv**

Terrace  
Room

**Officiating:**

**HAZZAN SHABTAI ACKERMAN**  
*Beth Abraham*  
*Detroit, Michigan*

**7:30 P.M. Twentieth Anniversary Dinner**

Dining  
Room

A festive banquet in **celebration** of  
twenty years of Cantors Assembly.

Chairman:

**HAZZAN SAUL MEISELS**  
*President*  
*Cantors Assembly of America*

Havah Nashir:

**HAZZAN REUVEN FRANKEL**  
*Shaarey Zedek Congregation*  
*Southfield, Michigan*

Sefirat Ha-Omer and Birkat Hamazon:

**HAZZAN JACOB GOWSEIOW**  
**HAZZAN EMERITUS**  
*Congregation B'nai Amoona*  
*St. Louis, Missouri*

Address:

"On A Note of Hope"  
**HAZZAN SAMUEL ROSENBAUM**  
*Executive Vice President*  
*Cantors Assembly of America*

**10:30 P.M. Grossinger Show**

Terrace  
Room

**10:30 P.M. Combined Meeting of the Members  
of Executive and National Councils.**

**Upper**  
**Lobby**

**TUESDAY, MAY 16**

**8:15 A.M. Shacharit**

Terrace  
Room

Officiating:  
**HAZZAN MAX WOHLBERG**  
*Malverne Jewish Center*  
*Malverne, New York*

Shiur:

**RABBI ISRAEL GOLDMAN**

New Congregational Melodies

Led by:

**HAZZAN MORTON SHANOK**  
*Temple Beth El*  
*Lynn, Mass.*

**9:15 A.M. Breakfast**

Dining  
Room

**11:00 A.M. 20th Annual Meeting  
Cantors Assembly of America**  
Executive Session for members and  
wives **only**.

Room 3  
**Upper**  
**Lobby**

Presiding:

**HAZZAN SAUL MEISELS**

Regional Reports:

These reports will be found  
in Convention Kits.

Membership Report and  
Induction of New Members

**HAZZAN DAVID J. LEON**  
*Vice President*

**YIZKOR**

Memorial tribute to departed colleagues:

**ISADORE ADELSON**      **ABRAHAM KAPLAN**  
**BERNARD ALT**      **ADOLPH KATCHKO**

DAVID BRODSKY	<b>JACOB KOUSSEVITSKI</b>
WILLIAM H. CAESAR	SIGMUND LIPP
DAVID CHASMAN	JOSEPH MANN
JOSEPH CYSNER	GERSON S. MARCOLIS
HARRY FREILICH	BERNARD MATLIN
MARCUS GERLICH	ITZIK SCHIFF
LEIB GLANZ	JACOB SCHWARTZ
MYRO GLASS	ABRAHAM SHAPIRO
JUDAH GOLDRING	RUBIN SHERER
JACOB GOLDSTEIN	HYMAN SISKIN
WILLIAM HOFSTADER	JACOB SIVAN
JACOB HOHENEMSER	MENDEL STAWIS
ISRAEL HOROWITZ	ISAAC TRACER
ABRAHAM KANTOR	SOLOMON WINTER

**Psalm 121: Esa Enai-Ephros**

**Eulogy and Kaddish:**

**HAZZAN ARTHUR YOLKOFF**  
*Congregation Mishkan Israel*  
*Hamden, Connecticut*

**Hazkarah :**

**HAZZAN ROBERT SHAPIRO**  
*Temple Israel*  
*Charlotte, North Carolina*

**Business Meeting**  
**Report of the Nominations Committee**

**Chairman:**  
**HAZZAN WILLIAM BELSKIN GINSBURG**  
*Philadelphia, Pennsylvania*

**Election of Officers and**  
**Executive Council members**

**Good and Welfare**

## 1:00 P.M. Founders Jubilee Luncheon

**Room**  
**Dining**

**Chairman:**  
**HAZZAN JOSEPH LEVINE**  
*Congregation B'nai Amoona*  
*St. Louis, Missouri*

**Birkat Hamazon:**  
**HAZZAN GERALD HANIG**  
*Temple R amah*  
*Nort hridge, California*

**Founders:**  
**DAVID J. PUTTERMAN**  
*Park Avenue Synagogue*  
*New York, New York*  
**MARTIN ADOLPH**  
*Paterson, New Jersey*  
**GERSHON EPHROS**  
**Flushing, New York**  
**MICHAEL ICHAN**  
*New York City*  
**EDGAR MILLS**  
*Congregation Oheb Shalom*  
*South Orange, New Jersey*  
**ABRAHAM J. ROSE**  
*Kneseth Israel Congregation*  
*Elgin, Illinois*

**WILLIAM ROBYN RUBIN**  
*Temple Israel Center*  
*White Plains, New York*  
**MORRIS SCHORR**  
*Temple B'nai Israel*  
*Elizabeth, New Jersey*  
**CHARLES SUDOCK**  
*Seal Beach, California*  
**ABRAHAM HYMAN, of blessed memory**

**Tribute to the Founders:**

**HAZZAN WILLIAM BELSKIN GINSBURG**  
*Philadelphia, Pennsylvania*

**Response in behalf of the Founders:**

**HAZZAN DAVID J. PUTTERMAN**

**Greetings:**

**RABBI BERNARD SEGAL**  
*Executive Director*  
*United Synagogue of America*  
**RABBI DAVID KOGEN**  
*Cantors Institute of the*  
*Jewish Theological Seminary of America*  
**RABBI JUDAH NADICH**  
*Park Avenue Synagogue*  
*New York, New York*

## 3:00 P.M. Concert-Workshop The Singing Congregation

**Playhouse**

**Chairman:**  
**HAZZAN ABRAHAM LUBIN**  
*Beth Abraham Synagogue*  
*Day ton, Ohio*

## A. Singing for Fun

**Featuring**  
**The Festival Chorus**  
**Of Sisterhood Women**  
**representing the**  
**following Sisterhoods:**

**New Jersey**  
**Congregation Beth El, South Orange,**  
**HAZZAN MORRIS LEVINSON, Conductor**  
**Temple Beth El, Rochester, New York**  
**HAZZAN SAMUEL ROSENBAUM, Conductor**  
**Temple on the Heights, Cleveland, Ohio**  
**HAZZAN SAUL MEISELS, Conductor**  
**Park Synagogue, Cleveland, Ohio**  
**MRS. FRED ZIMBALIST, Conductor**  
**Temple Beth Hillel, Wynnwood,**  
**Pennsylvania**  
**HAZZAN ALAN EDWARDS, Conductor**  
**Congregation B'nai Moshe, Oak Park,**  
**Michigan**  
**HAZZAN LOUIS KLEIN, Conductor**

## B. Organ Interlude

**MR. PAUL BERLIN**  
**at the Rodgers Organ**

### C. "A Singing of Angels"

A new cantata for children's chorus  
by Charles Davidson and  
Samuel Rosenbaum  
commissioned by Congregation Beth El  
of Akron, Ohio

Presented by:  
The Beth El Junior Choral Society  
Temple Beth El  
Akron, Ohio

**HAZZAN JEROME KOPMAR**  
*Conductor*

**RABBI ROBERT HAMMER**  
*Narrator*

**LAZAR WEINER**  
*Piano*

6:00 P.M.  
Playhouse

**Maariv**  
Officiating:  
**HAZZAN NATHAN CHAITOVSKY**  
**Temple Sinai**  
*Philadelphia, Pennsylvania*

Installation of Newly Elected Officers  
and Executive Council Members.

**HAZZAN ISAAC WALL**  
**Har Zion Temple**  
*Philadelphia, Pennsylvania*

7:00 P.M.  
Terrace  
Room

Reception for Convention Delegates

8:00 P.M.  
Dining  
Room

President's Banquet

**Chairman:**  
**HAZZAN SAMUEL ROSENBAUM**  
*Executive Vice President*  
*Cantors Assembly*

Sefirat **Ha-Omer** and Birkat Hamazon:

**HAZZAN MARIO BOTOSHANSKY**  
**Temple Adath Israel**  
*Bronx, New York*

President's Address

**HAZZAN SAUL MEISELS**

10:00 P.M. **"The Jewish Folk Song Society"**  
A Reminiscence

Terrace  
Room

**MR. ALBERT WEISSER**  
*Department of Music*  
*Brooklyn College*  
*Brooklyn, New York*

Recalling Russian **Jewry**  
A Song Recital:

**HAZZAN SAMUEL T. DUBROW**  
**Temple Beth El**  
*Cedarhurst, New York*

**HAZZAN JOSEPH LEVINE**  
**B'nai Amoону**  
*St. Louis, Mo.*

11 :00 P.M. Grossinger Late Show

## WEDNESDAY, MAY 17

8:15 A.M.  
Terrace  
Room

**Shacharit**  
Officiating:  
**HAZZAN YECHIEL ROSEN**  
*Congregation Beth Emet*  
*Hewlett, New York*

Shiur:  
**RABBI ISRAEL GOLDMAN**

New Congregational Melodies  
Led by:

**HAZZAN SIDNEY SCHARFF**  
**Congregation B'nai Israel**  
*Rumson, New Jersey*

9:15 A.M.  
Dining  
Room

Breakfast

11 :00 A.M.  
Room 3  
Upper  
Lobby

A Dialogue  
"Toward A Valid Theology  
for the Modern Jew

Chairman:  
**HAZZAN SAUL MEISELS**  
**Temple on the Heights**  
*Cleveland Heights, Ohio*

Presentation by:  
**RABBI JACOB AGUS**  
**Beth El Congregation**  
*Baltimore, Maryland*

Discussant:  
**RABBI ISAAC KLEIN**  
**Temple Emanuel**  
*Buffalo, New York*

1:00 P.M. Awards Luncheon

Dining  
Room

Chairman:  
**HAZZAN ABRAHAM SALKOV**  
**Chizuk Amuno Congregation**  
*Baltimore, Maryland*

Birkat Hamazon:  
**HAZZAN ALAN EDWARDS**  
**Temple Beth Hillel**  
*Wynnewood, Pennsylvania*

Presentation of Kavod Awards to:  
**DR. JUDITH EISENSTEIN**  
*New York City*

**MR. SHALOM ALTMAN**  
**Philadelphia, Pennsylvania**

**MR. HARRY COOPERSMITH**  
*New York City*

**MR. HYMAN RESNICK**  
*Chicago, Illinois*

Life Membership to:  
**WILLIAM B ELSKIN GINSBURG**  
*Philadelphia, Pennsylvania*

Special Tributes to:  
**RABBI NATHAN DRAZIN**  
*Baltimore, Maryland*  
**DR. MITCHELL SALEM FISHER**  
*New York City*  
**MR. HERBERT S. GARTEN**  
*Baltimore, Maryland*  
**RABBI ISRAEL GOLDMAN**  
*Baltimore, Maryland*

3:00 P.M.    Hauanic Study  
                  **"New Sounds for**  
Room 3        **Synagogue Music?"**  
Lobby         A review of the developments in  
                  synagogue music during the past  
                  two decades and a projection of  
                  its path in the future.

Chairman:  
**HAZZAN CHARLES DAVIDSON**  
*Adath Jeshurun Synagogue*  
*Philadelphia, Pennsylvania*

Presented by:  
**DR. SAMUEL ADLER**  
*Professor of Composition*  
*Eastman School of Music*  
*Rochester, New York*

Illustrations by:  
**HAZZAN CHARLES BLOCH**  
**HAZZAN MORTON SHAMES**

**6:00 P.M.**    Maariv  
Terrace       **HAZZAN HARRY BROCKMAN**  
Room         *Congregation Shaare Torah*  
                  *Brooklyn, New York*  
                  Officiating:

7:00 P.M.    Closing Banquet  
Dining        Chairman:  
Room         **HAZZAN MOSES J. SILVERMAN**  
                  *Anshe Emet Synagogue*  
                  *Chicago, Illinois*

Havah Nashir:  
**HAZZAN DAVID SILVERMAN**  
*B'nai Emunah Congregation*  
*Tulsa, Oklahoma*

Sefirat Ha-Omer and Birkat Hamazon:  
**HAZZAN MORRIS LEVINSON**  
*Congregation Beth El*  
*South Orange, New Jersey*

Address:  
"Inevitable Change — Will We  
Plan It, Or Will It Be Forced Upon Us?"  
**HON. PHILIP M. KLUTZNICK**  
*Ambassador to the United Nations*

**9:30 P.M.**    Concert of Jewish Music  
                  The Art of the Recitative

Playhouse    Featuring:  
**HAZZAN CHARLES B. BLOCH**  
*Jewish Center of Kew Gardens Hills*  
*Kew Gardens Hills, New York*  
**HAZZAN ERNO GROSZ**  
*The Forest Hills Jewish Center*  
*Forest Hills, New York*  
**HAZZAN DAVID KUSEVITSKY**  
*Temple Emanuel*  
*Brooklyn, New York*  
**HAZZAN IVAN PERLMAN**  
*Temple Emanu-El*  
*Providence, Rhode Island*  
**"The Last Judgement"**  
An oratorio by Lazar Weiner and  
Samuel Rosenbaum based up on the  
story "Bontche Shweig" by Yitzhak  
Leib Peretz.  
Featuring:  
**HAZZAN ARTHUR KORET, Tenor**  
**HAZZAN ISAAC GOODFRIEND, Baritone**  
**MISS PHYLLIS BRAUN, Mezzo Soprano**  
**HAZZAN SAMUEL ROSENBAUM, Narrator**  
*The Rochester Chorale*  
**MR. MILFORD FARGO,**  
*Conductor*  
**RICHARD VOLPE**  
*Piano*  
Closing Benediction:  
**HAZZAN ABBA WEISGAL**  
*Chizuk Amuno Congregation*  
*Baltimore, Maryland*

## THURSDAY, MAY 18

**8:15 A.M.**    Shacharit  
Terrace       Officiating:  
Room         **HAZZAN NATHAN MENDELSON**  
                  *Shaar Hashomayim Congregation*  
                  *Montreal, Canada*  
                  Baal Koreh:  
                  **HAZZAN ABRAHAM FRIEDMAN**  
                  *New York City*  
                  Shiur:  
                  **RABBI ISRAEL GOLDMAN**  
                  *New Congregational Melodies*  
                  Led by:  
                  **HAZZAN GEDALIAH GERTZ**  
                  *Emanuel Synagogue*  
                  *Oklahoma City, Oklahoma*

**9:15 A.M.**    Breakfast  
Dining        Room

**11:00 A.M.**    Regular Meeting of the  
Room 3        Executive Council  
Upper  
Lobby

**1:00 P.M.**    Luncheon  
Dining  
Room

## MORNING SESSION

MONDAY, MAY 15th, 1967  
HAZZANIC STUDY

Final session in a year-long program of study sponsored by the Metropolitan Regional Branch of the Cantors Assembly.

Chairman:

**HAZZAN SOLOMON MENDELSON**  
*Beth Sholom Congregation*  
*Long Beach, New York*

Texts of the Liturgy:

**HAZZAN MAX WOHLBERG**  
*Malverne Jewish Center*  
*Malverne, Long Island*

Understanding The Challenge  
of the New Ministry:

**HAZZAN SAMUEL ROSENBAUM**  
*Temple Beth El*  
*Rochester, New York*

### *Hazzan Mendelson:*

I am pleased to chair this first formal session of study at the 20th Convention of the Cantors Assembly of America.

You are actually going to take part in the conclusion of an entire year's session that was sponsored as a pilot program for the Cantors Assembly by the Metropolitan Region. It was our hope and it is our hope that these programs will be emulated in other regions as well.

This, in fact, is the **8th** study session that we of the Metropolitan Region are conducting. I would like to express my thanks to members of the New Jersey Region, many members of whom participated with us from over the bridge. We were very pleased to have had them.

During the course of these sessions we were fortunate to have had our own Max Wohlberg conduct the sessions dealing with nusach in all its manifestations — nusach, recitative, *misinai* tunes and what have you. Today, for the 8th and final session of this pilot project of the Metropolitan Region, I am pleased to call upon Hazzan Wohlberg to deliver a lecture entitled, "Texts of the Liturgy".

### *Hazzan Wohlberg:*

Thank you, Hazzan Mendelson.

As Hazzan Mendelson said, we have spent seven sessions, thus far, in discussing various aspects of *nusach*, recitative, *misinai* tunes and related subjects. This morning I should like to speak to you on the texts of the liturgy, on the words that we sing.

As you know, Hebrew was not a spoken language with us until the very recent past, until the establishment of modern Israel and the settlement of Eleazer Ben Yehuda in Israel and with those who began to speak Hebrew as a spoken tongue. That was one of the

reasons why the language was neglected by us. **Hazzanim** who *duvened* neglected the proper accentuation, the proper phrasing of words. I won't dwell today on wrong accentuation. I won't speak about the wrong accents **that** many of us permit, but I will speak about phrasing.

As you know the text of our liturgy remains the same. The melody changes. We can sing one text to various tunes but the fact is, for instance, that in the *Avot*, the *Kedushah*, or the *Mizmorei Tehillim*, the *Pesuki d'Zimra* or the *Birkot haShahar* section, the texts are more or less definite. They do not change. The melodies may change. This in itself teaches us *agav urcha*, that the text is more important, more important than the melody.

Nevertheless, to many of our listeners, to many of the worshippers who come to *daven*, the melody became more important than the text. It became *lishmoa el harina* and then *el hatefilla*. The *rina* seemed to become more important. The congregants of our synagogues loved the tunes that we sang and they paid close attention to the melodies we sang but they paid less attention to the texts that we were singing.

Many of our congregants and some hazzanim did not understand the Hebrew too well. We are amongst friends here and we may as well admit that there were a number of people who entered the profession of hazzanut who were not proficient in the language and who didn't understand what ought to be done as far as proper phrasing of the text is concerned.

Finally, the rhythmic balance which occurs in most melodies often required the hazzan to change the proper rhythm, the proper emphasis, the proper phraseology of the text. What I mean to say is this. Most tunes that we are singing, I am not speaking now of *nusach*, of the modes, of the *guhst*, of the *shtieger*, but the melodies *we* sing have a *mishkal*, have a rhythm, a balance. One, two three; one, two, three or one, two, three, four; one, two, three, four. And melodies require that we maintain some sort of rhythm but the text is not written for this type of beat. We have an occasional *Adon Olam* or *Yigdal* which have some sort of rhythm but, more or less, our texts are not rhythmic. So when I want to sing a rhythmic tune to a non-rhythmic text, I have to do some forcing and what do I force? The melody I leave alone and I have to bend the text in order to fit the melody.

We can, for instance, find some kind of a balance, if I'll say, *Tikanto Shabbos-rowtzisaw korbenoseha, tzivisaw pairushehaw-im sidurei nisawchehaw, m'ongehaw l'olom-kovod yinholu, toamehaw-hayim zohu*, and so on. I can create some sort of an artificial rhythm to coincide with some sort of tune which I wish to introduce. But there are obviously many difficulties and in order to sing the tune properly many of us have deformed the phrase, the proper phraseology of the text.

Occasionally we have placed wrong emphasis on certain words. Many of us recall in jest the hazzan who sang *v'hu rachum y'chapter ovon v'lo yashchis* and the choir answered *Yashchiss!* This is, of course, probably carrying it to the extreme. But the fact is that

in one of the classic books of *nusach*, (I don't want to mention the author, he has long, long ago passed), you will find *Yasor yisrani yoh v'lamoves lo n'sononi* and the choir answers *N'sononi*. That's how it is printed. It is a very fine volume. It's an excellent book but, nevertheless, this was done.

Incidentally, I remember attending a synagogue in an old *Beis Hamedresh*. Everything was dilapidated and worn. The two *luchot*, the two tables were so worn you could hardly see the ten commandments. On the second column practically all the "Los" disappeared. You can imagine; it was Signov, and *Sigzol*, etc. This sort of thing made an *am haarett* sing *Dovid ben Yishai* and *Yishai ben Dovid*. An *am haaretz*, you see, turns phrases around.

However, let me give you this as a fact. Someone who did not know, who did not understand the words sang the *Rosh Hodesh benchen* and he wanted to go back. He mixed up the *ein bahem* with the *yeish bahem*. He actually mixed them. What came out was ridiculous. *Ein bahem yiras shomayim, yeish bohem busho u'chlimo* and so on and he thought that he was *mehadeish hidushim!*

These are obvious and incidentally, I am not excluding myself. Very often, gentlemen, I am as guilty as you are and some of the suggestions that I make may not appeal to you and I will tell you that some of them are open to disagreement. There can be *hilukei dayos* on some of these points. But I have heard of a number of hazzanim say, in *Birkot ha-Shahar, Borukh ato adonoy eloheinu melech ho-olom shelo, osani goy*. If you separate the *shelo* from what follows, you are actually saying the opposite.

I recall this gentleman who used to reach the *B'rich shemey* out loud in the Aramaic, before the *aron*. I won't mention his name, but he used to say: *Ano avdo d'kudsho b'rich hu, desogidno kamei umikamo*. "I am the servant of the Holy one, blessed be He, before whom I bow down and before whose . . .".

I said to him: Jack, why don't you stop after *kamei* and then *Umikamo dikar oraysei*, "and before whose Torah I also bow down"? So he looked at the translation and said: That's a good idea. And he followed it.

Incidentally, this morning Rabbi Goldman mentioned *Hazzan* Maiseis who, I hope is no relation to you, Saul. I hope not. Don't *claim* him. Maisels (I don't know if any of you knew him) had a tremendous voice with a tremendous range. He was never satisfied with the high C that he could reach. He wanted to go above and above and above until it was flat — the whole thing was flat. A great *talmid kohem* he was not. He used to sing *misheberah* • *Heim v'chol usher lohem, u'nesheihem v'chol usher lohem, uveneihem v'chol asher lohem, u'vnoseiheim v'chol usher lohem*.

I'd like to point out some of the endings of paragraphs. Unfortunately we end each paragraph. This has become a custom with us though in Israel you will find a lot of congregations that do not end paragraphs as we do and many of their paragraphs go one into another. There is no break because many of the endings

that we do are not correct and were introduced as endings because of the printers. A certain printer divided the text this way and so we had to end where he ended the paragraph.

If you take out the *siddur* of the Yemenite Jews, you'll say *Umakdishim umamlichim es sheim ho-eil hamelech* without a break. You'll also say *onim v'omrim byiroh Kodosh Kodosh Kodosh . . .* without a break. We have breaks in a number of places and we have to end at them.

You take *uv'makhalos riv'vos amcho beis yisroeil*. How do we end it? A lot of people say *Al Kol divrei shiros v'sishb'chos* which, I believe, is not good. Actually, if you want to have a complete *mishpat*, you have to begin with *shekein chovas kol hay'tsurim l'fonecha . . . l'hodos l'halel Pshabeiach . . . al kol divrei shiros v'sishb'chos . . .*

Incidentally, you cannot stop after *AZ kol divrei shiros v'sishb'chos* and then add *Dovid ben yishai avd'cho meshichecho*.

You can't separate there. You are speaking about the *divrei shiros visishb'chos* of *Dovid ben yishai* who is *avd'cho m'shichecho*, so it is a very awkward thing to stop in the middle without finishing the sentence. You say no sentence, actually.

Or take *Yishtabah*. Many of the *siddurim* have the *hazzan* begin • *B'rohos v'hodo-os . . .* What sort of a sentence is *B'rohos v'hodo-os meiatoh v'ad olom*? It says nothing! The whole sentence is • *ki l'cho no-eh . . . shir ush'voho halel v'zimroh . . . b'rohos v'hodo-os metatoh v'ad olom*. I suggest that it could be much more sensible to begin either with *Ki l'cho no-eh* or with *Boruh atoh*. Begin with *Boruh atoh adonoy* and you don't say a meaningless jumble of words which is nothing. *B'rohos v'hodo-os mei-atoh v'ad olom* - who, where, when, what? There is no sense to it!

Even in the *siddur* we used this morning there is indication for the *hazzan* to begin *L'hakdish Z'yotsrom*. — Why? What do you mean by *L'hakdish L'yotsrom*? Who said what to whom? If you say *v'chulom m'kablim aleihem ol malchus shomayim . . . v'nosnim r'shus zeh lozeh l'hakdish l'yotsrom*. I can understand. But just to say *L'hakdish l'yotsrom* makes no sense.

I will admit that some of the texts are a little difficult. Incidentally, there are differences of *nusach* in the text, too. Some of it is better in the Sephardic books than in our Ashkenazi *siddurim*. Some of the verses, like *Sh-evach nosnim* are a little jumbled. *Shevach nosnim lo kol ts'vo morom* should be *Shevach tiferes ug'duloh nosnim Lo kol ts'vo morom*.

Now we come to the texts that are difficult! *Eil chai v'kayom tomid* or *Tomid yimloch oleinu Folom* *vo-ed*. It's a difficult phrase, an awkward phrase, because Hebrew syntax is not what it is English. I personally like *Eil chai v'kayom tomid*, and *Yimloch oleinu Folom* *vo-ed*. However, in the evening service, I can't say *Hamelech bichvodo tomid yumloch oleinu* because *Hamelech bichvodo tomid* makes no sense. There I must say *Hamelech bichvodo, tomid yimloch olenu*.

It's an awkward phrase, to which we ought to give some consideration. I would be happy to listen to some of your comments on how to sing it.

In some *siddurim*, *B'sofoh v'ruroh uvinimoh kedoshoh* used to be *kedoshoh*. There is no doubt *kedoshoh* is the more correct. As a matter of fact, may I just digress for a minute? We have some colleagues here from Israel who will be welcomed later on officially but I see them and I want to say *boachem l'shalom*. They probably say, *Et achai anochi mevakesh* and I want to say *Kulam b'nei av echad anachnu*. But they know that there are some *siddurim* in Israel that say *B'safah v'rurah uvinima tehorah*.

Incidentally, it is not *L'hakdish Pyotsrom*. It is *L'hakdish Pyotsrom b'nachas ruach b'sofoh v'ruroh uvinimoh kedoshoh*. Then continue *Kulom k'echod onim v'omrim b'yiroh*.

In the *V'Shomru*, because of the rhythm that I spoke about, most of us say *V'shomru v'nei yisro-eil es hashabbos la-asos es hashabbos l'dorosom b'ris olom*. Now, the truth is, the *b'ris olom* is very short and I have to balance it with the long phrase that preceded it so I just have to give it longer notes and a longer musical phrase. Actually, *l'dorosom* belongs to the previous part of the sentence.

Many of us say *Podeinu umatsileinu mei-olom sh'mecho ein Elohim zulosecho*.

No; *Mei-lom sh'mecho* is a distinct phrase in itself. It's - *Emes shoatoh hu adonoi eloheinu . . . malkeinu . . . goaleinu . . . yotsreinu . . . Podeinu - mei-olom sh'mecho and then Ein elohim zulosecho*. If I say *Podeinu umatsileinu mei-olom sh'mecho*, what happened to the previous thought, starting with *eloheinu*, etc.? So I cannot separate it. At *Podeinu umatsileinu* you are justified in taking a breath and then - *mei-olom sh'mecho*, ein *elohim zulosecho*.

When the word *halelluyah* ends a paragraph, most of us hazzanim feel awkward. We have a long phrase before and then just the word *halelluyah*. So we say *Va-anachnu nevoreich yoh mei-atoh v'ad olom haleluyah*. This makes no sense. It's - *Va-anachau nevoreich yoh mei-atoh v'ad olom*. We will bless the Lord from now and forever, then add *halelluyah!*

Many of us do the same thing with *Yimloch adonoi Polom elohayich tsiyon, L'dor vodor haleluyah*. Melodically, it is very good, but as far as the text is concerned - *elohayich tsiyon* and *L'dor vodor* go together; they ought not to be separated because otherwise it makes no sense.

Someone mentioned *the Birkas Kohanim* to me this morning. You know, many hazzanim *m'vorchim bab'rocho ham'shuleshes, ham'shuleshes batorah, batorah haksuvoh, haksuvoh al y'dei moshe, moshe avdecho, etc., etc.*

It's very nice, very cute. But certainly it is not *ham'shuleshes batoroh*. It's *babrocho ham'shuleshes*. To say - *borcheinu babrocho, ham'shuleshes batoroh* would mean that it is repeated three times in the Torah. It's not. It's *borcheinu babrocho ham'shuleshes*.

As for *ham'shuleshes batoroh* — there is no connection between the two.

We have to watch the end of *Yishtabach-melech eil, chei ho-olomim*. It's not *eil chei*, it's *melech eil, chei, ho-olomim*. If you say *eil chei*, what does *ho-olomim* mean? It means nothing.

In the evening service, a lot of us do this: *Umal-chuso berotson kiblu aleihem, moshe uv'neil yisro-eil l'cho onu shiroh, b'simchah raboh v'omru chulom*. It makes no sense at all. You see, we do this without thinking because of the *nusach*, because of the melody. It's *L'cho onu shiro b'simchah raboh*, and then *v'omru chulom* as follows: *michomocho . . .*

I've heard, *Adonoi hoshi-oh, hoshi-oh hamelech* - from *V'hu Rachum*. Of course, it should be - *Adonoi hoshioh, hamelech ye-aneinu*. We don't ask God to help "the King"; — the King is God Himself!

I've heard this too: *or zorua latsadik* followed by a long coluratura on *u'yishrei*. It's *U'yishrei-leiv simho*. *U'yishrei-leiv* is tied; it's hyphenated. You ought not to separate *u'yishrei* from *leiv*, under any circumstances.

Unfortunately, I've heard hyphenated words separated even in the *Rahmono d'onei. Rahmono d'onei lisvirei-libo aneino*. God, the merciful, answer *s'veri libo*, the *sh'vurei leiv*, the ones with broken hearts. So this hazzan said - *lisvurei*, and then *libo aneino*, which is absolutely not right. I've also heard a hazzan sing *Livrocho*, followed by a long coluratura on *V'lo*. After the long coluratura, he had to take a breath. Then he sang - *Liklolo!*

On the High Holy Days there are a lot of incorrect phrases. I would just like to point out a few in the *V'chol Mu'aminim*, in which there are a number of paragraphs which end in four words. In some of them, the four words should be divided two and two like *haktzar b'zaam, U'maarich af*. But there are many that should be divided one and three. For instance hazzanim say *hatov u'meitiv, loroim v'latovim. No; Hatou, u'meitiv, loroim v'latovim*. Or, *Hasoveil u'maalim, aiyin misor'rim*. It's *Hasoveil, u'maalim aiyin misor'rim*. Or, *Ho'elyon v'eino, el y'reiov*. It's *Ho'elyon, v'eino el y'reiov*.

We do it without thinking. It's not because we don't understand. We are so accustomed to doing it. *Horahum u'makdim, rahamim Progez; it's Horahum, u'makdim rahamim l'rogez. Or, Hashaveh u'mashveh, koton v'godol; it's Hashoveh, u'mashveh koton v'godol*. Or, *Hatom umitameim, im t'mimim; it's Hatom, umitameim im t'mimim*.

There are a number of phrases where we could beautify the phraseology. Not, *holillo*, that they are wrong. For instance, *Melech m'hulol batishbochos* should be, *Melech, m'hulol batishbochos*. Or, I've heard *Hachazireinu bis-shuvo, sh'leimo l'fonecho*. It's *Hachazireinu bisshuvo shleimo*; complete repentance, don't break the two. Or even *Chanun hamarbeh, lisloach. It's Chanun, hamarbeh lisloach*. Incidentally, there is a *Chanun u'marbeh lisloach*, another *gisoah*. Or, *Rofei cholei, amo yisrael*; isn't it nicer to say *Rofei cholei*

*amo Yisroel*; He heals the sick of his people Israel. *mikabeits nidchei, amo Yisroel* should be *mikabeits, nidchei amo Yisroel*. Or, *Melech oheiv, tzedokoh umishpot*. *Melech, oheiv ttedokoh u'mishpot* would make a little more sense.

This is done universally in the paragraph *Omar rabbi Eleozer omar Rabbe Channino* where the last word is *Vasholom*. A lot of hazzanim say, *Hashem yevoreich, es amo vasholom*. This is done by almost everybody and it's not good either. We are not thinking of the Hebrew language as such. This is actually *Had-em yevoreich es amo vasholom*.

We mentioned the evening service before. *Hashem oz, Pamo yitein*, makes no sense either. It's *Hashem, oz Pamo yitein*. You can't separate those either.

Also, in the maariv we mention, *zeh eili onu v'omru*. It is my belief that in most cases the word *onu* goes up, *l'maaloh*. *Onu*, they answered, and then, *V'omru: adonai yimloch Polom vo-ed*. It's like, *Kulom k'echod onim, V'omrim b'yiroh: kodosh, kodosh, kodosh . . .* Or, *Moshe uv'nei yisroel L'cho onu shiro b'simcho raboh, V'omru chulom: Mi chomoch . . .* *Onim v'omrim* should really not go together. As a matter of fact, in one of the Sephardi books there is *onim b'eimoh v'omrim b'yiraw kodosh*. *Onim b'eimoh* is a phrase in itself and then *omrim b'yiraw kodosh*. I think *onu v'omru* ought to be separated because *onu*, I believe goes above and the *omru*, down.

Speaking of *kodosh*, the *Kaddish* itself needs some rethinking and solutions which many of us have not given it. For instance, we love to rhyme so we say *B'olmo d'vro chirusei, v'yamlich malchusei*. But that doesn't make much sense. It's actually . . . *b' olmo d'vro chirusei. V'yamlich malchusei b'chayeichon u-vyomeichon uv'chayei d'chol beis yisroel*. So we have to give up this rhyme of *B'olmo d'vro chirusei, v'yamlich malchusei* because the second phrase is thereby being ruined.

In the *Kaddish* many of us have gotten into another awful habit. We say, *v'imru*, with the accent on "*Im*". First of all, the "*ru*" has the accent, not the "*im*". Secondly, you have to say, *v'imru omen*; "Say: amen". Then, the congregation says: "omen". You have to say omen. You must say omen. You cannot skip any word of the *Kaddish* so you must say *V'imru omen*. Then they say, *omen, y'hei shmei . . .* But don't end with *v'imru . . .* "say", say what? It makes no sense and it is an ugly thing. That happens to annoy me more than all the others. I feel strongly about this *V'imru*. Finally, at the end of the *Kaddish*, we say, *Y'hei shlomo rabo min sh'mayo v'chayim oleinu*. Why "*v'c ha y im oleinu*"? It's *Y'hei shlomo rabo min sh'mayo v'chayim, oleinu v'al kol Yisroel*. If you say *v'chayim oleinu*, then what about *y'hei shlomo rabo min sh'mayo*, don't you want that? We want that too, so we say *y'hei shlomo rabo min sh'mayo v'chayim*, and then *oleinu v'al kol yisroel v'imru omein*. I think I'll end on this *chayim oleinu v'al kol yisroel v'imru omein*.

Hatzan Mendelson:

Each week during this past year we actually had two sessions, the second of which was conducted in the

main by our own Sam Rosenbaum. There were three sessions in the beginning that were conducted by Mr. Barry Chazan on "The Prophets". There were many other sessions devoted to the more practical aspects of the ministry which were handled very, very beautifully by the indefatigable Sam Rosenbaum. You know that he doesn't live in New York and yet he always managed to be with us when we needed him.

It's my great pleasure now to call upon Sam to deliver his final and concluding talk, "Understanding the Challenge of the New Ministry."

#### *Hazzan Rosenbaum:*

Thank you, colleagues. I always find it a pleasure, although a mixed pleasure sometimes, to follow Max. On the one hand he softens the audience up so that it is in a wonderfully receptive mood and on the other hand he is very tough to follow. But I hope you will be responsive and give me your attention for a short time.

I have been speaking this year to the Metropolitan Region about practical things. We met as colleagues to air ideas that trouble us; ideas concerning the stature and the dignity of the cantorate. I have consolidated these ideas and some from my experiences and I am going to title my brief presentation, "I Could Write a Book." For the present I will give you only the chapter headings of this book.

The first chapter will be called, "My Brother's Keeper."

Many, many of the problems which come to my office have to do with the lack of understanding and lack of respect. Not from those appointed above us to us (although those come in, too) but with lack of understanding from *chaver el chavero*, with a lack of feeling of unison, with a lack of feeling united, a lack of feeling responsible for another colleague.

I attended, not too long ago, the funeral of a very dear and beloved colleague. A man who served his congregation for almost 40 years. He was one of the early men in the Assembly. A dignified, wonderful, gentle soul and an artistic one. I regret to say that, despite the fact that his death was reported far enough in advance for me to come in from Rochester, there were, beside myself, just three other colleagues at his funeral. Nobody meant to do him a discredit or an injustice, but it seems to me that his colleagues should have known his last days were upon him, should have known to expect this kind of news. It was no secret that he was ailing. They should have been concerned with what was taking place.

If we ourselves do not respect ourselves, if we ourselves do not look upon ourselves literally as brothers, then how dare we, how can we ever hope that other colleagues, educators and rabbis and all the others with whom we must work, will look upon us as colleagues? I beg you that if we do nothing else here, this is enough reason for a convention. Those of us who are separated by hundreds and thousands of miles here get to live with each other for a little while and, hopefully, get to love each other a little more.

The second chapter is called, "My Wife, the Haz-zante."

We have, over the years, been torn over the question of having sessions for women at our conventions because year after year we are faced with the questions of what should be the attitude of the cantor's wife in certain situations. I think that in some congregations our cantors' wives make a great mistake. I think that a cantor's wife (and I think this applies to the wife of any professional) should not forget that the organizational life in the congregation is basically for the congregant; that the Sisterhood is an opportunity for the women of the congregation to learn — to learn leadership, to learn techniques, to learn responsibility, to learn an attachment for the synagogue.

The rabbi's wife, the cantor's wife, the other wives should be there as a source of strength, a source of inspiration, a source of education, if necessary, but not as political figures. I have, before me, a terrible case in point in a community where a colleague of ours serves and where his wife is active both in Haddassah and in the Sisterhood. Both groups meet in the congregation. She took on, single-handed, the job of criticizing the editor of the Anglo-Jewish newspaper in that community, publicly. I happen to know the situation and I will agree that her charges were 100% correct. Nevertheless, her tactlessness resulted, the next week, in a four-page newspaper article which the editor of the newspaper (having the whole newspaper to answer her) wrote.

Ladies, I beg you while you are here to take this into consideration. You are a help to your husband and you can be a great help but I think that a career in synagogue politics should be one thing on which you yourself close the door. In another organization, in another group you can tell people what to do. But in your own husband's congregation, I think it is right for you to be the grand lady, to be the wife of the hazzan. That is an exacting and important enough task, which should take up your time and consideration.

Chapter Three will be called, "Even If You Are Right, You Are Wrong."

I have in mind a colleague who in the last eight months has brought eight different charges before the board of his congregation; many of them, very legitimate charges. When he brought the ninth charge to the Board, they asked him to leave.

Now there is no question that principles are important. But the relative importance is also a consideration. Not everything that goes wrong in a congregation is worth putting your neck on the line for and merits reacting as though it were the end of the world.

Our colleagues have a tendency to over-react. Somebody says a nasty thing, an incorrect thing, an impolite thing and right away they are going to the President, to the Board or to the Chairman of the Ritual Committee. We don't learn that there are grades. You don't explode the atomic bomb until, ~~chas~~ **vechalila**, there is no alternative; and as we see there are almost endless alternatives to exploding the atomic bomb. Even in this age of death, we are not yet, thank God,

that anxious to do that. How much more so in our congregations?

First of all, when you hear something like that, you should go home and count 10,000, not 10. You should think about it. Who said it? What importance is there to it? What value? What credence should you give to the person who said it? How shall you handle it? Is it best to ignore it? Shall it be handled by a quiet discussion? Many things can be straightened out when two men talk together as equals. You can talk with any man as an equal if you hold your own dignity high. But to go immediately to complain to the top echelon of authority is a waste. It wastes your ammunition, it wastes your strength.

Most of the difficulties that we have with colleagues who are insecure is just that. The minute they hear something wrong they right away run to the top, to the Supreme Court. They don't start with the Magistrates Court, with the City Court, with the State Court. This takes patience; it takes diplomacy. We have learned this in the life of the Cantors Assembly. I hope our colleagues will learn it in their own lives as well: that you don't pull the trigger until there is absolutely no **braira**. Certainly, not until you have talked with either the President, or with me or with someone else who can get a clear perspective. Sometimes you need a clear perspective on the situation. I know it pains you. Don't think that in Meisel's congregation, in Wohlberg's congregation, in my congregation every day of every week of every year people bow down to us when we walk by. We have problems but these problems are taken in perspective.

Chapter Four would be called, "Everybody Loves Me — But Here I Am Looking For A Position."

The thing I hear most of all is: If it were up to the congregation, I could stay there all my life but the rabbi doesn't like me, the Board doesn't like me and the few people in the Ritual Committee don't like me and they're running the congregation.

That's true! The people who are most active run things. We find that all over. Isn't there a small group running the Assembly.? Doesn't the United States Senate run the United States for millions and millions of people? This is the way a democracy, an organization, is set up.

For you to say that the mass love you but the important people don't love you is not as big a **maileh** as it sounds. Because we don't judge in numbers. This is not to say that one should not hope to be liked by everyone. But one must also be aware of his effect on the people who are in charge and on the people who create policy and on the people who have the **daiah**. It is foolish to antagonize them in the hope that the big mass of people will come to your rescue. They won't. The fact that they are not **machers**, in many instances, means that they are not interested enough to become involved in the work, in the dirty work that may be encountered in running a congregation — in the worry and the responsibility. We sometimes don't understand that It is not necessary to cow-tow to

leadership but it is important to be aware of who is calling the plays and it is not, in most cases, the entire congregation.

They are pleased. They don't really know the facts. They come on *Shabbat* or once a month or maybe once a year and they hear a nice service so they are pleased. What have they got against you? But it is the people who work with you day in and day out who know you better. It's the same thing at home. Take your wife, with whom you live everyday. The chances for mis-understanding with her are much greater because your points of contact are much greater than they are with someone you meet once a year. Yet sometimes we don't realize that.

Chapter Five has three headings. It's called, "It's All The Rabbi's Fault", "It's All The Principle's Fault", "It's All The President's Fault."

I never hear a colleague come to me to say: "You know, I did a foolish thing. I did such and such and the President called me on it or the rabbi called me on it. Now, look at the big *tzimis* they are making of it. This I could understand. Face your life realistically. Face you own shortcomings. You did a foolish thing, meyla. We all do it.

Why don't we learn to admit to ourselves, not to degrade ourselves but to learn from it? If you admit to yourself that you have done a foolish thing, that you should not have acted in the way you did, you have already learned the greater lesson. If you don't, then all the experience in the world is meaningless to you.

Chapter Six I would call, "Holier Than Thou".

There are some of us who are observant in our personal lives and I think that's wonderful. I think that a hazzan who does not believe in what he is doing ought not be a hazzan. The more sincerely observant the hazzan is the better hazzan he is, the better human being he is. I wish that all of us could be as observant as we might be. However, in our observance some of us have a certain arrogance, a certain blindness. We are observant, therefore, we resent it when our colleagues, the rabbi, the educator are not as observant as we are. This is not our problem. This is not our business. Our only concern for observance is our own observance. Let each man make his own peace with the *ribono shel olam*. We want to observe; no one stops us from observing. The question is how you flaunt that observance.

Chapter Seven, "As Others See Us".

I wonder how many of us think of how we look on the pulpit. It was reported to me by a colleague who visited another colleague that in that synagogue there were two pulpits, one for the rabbi and one for the cantor. This is a growing custom. I wish it weren't because it divides; it tears apart the congregation. There is a certain comfort in the centrality of one pulpit. When we built our new synagogue that's the way we built it and I wish it on all of you — one pulpit.

When the rabbi was preaching at his pulpit, invariably the cantor went up to his own pulpit to look for

a paper, to turn a page, to look for his tuning fork, etc. He didn't do a thing and yet you and I know how disturbing it is when you are trying to do something when somebody distracts.

Then there is the colleague who is always going off the pulpit to take a drink of water, or to gargle or for one and a million reasons. He walks off the pulpit a dozen times during the service when he is not needed as though to say: "I've done my bit, I don't come on again until 10:40, therefore, I will go off and come on again."

We also see this altogether too many times. The colleague who, while he is davening, acknowledges the entrance of someone important by smiling, by nodding, or who makes motions to the people in the congregation.

Chapter Eight, I will call, "I Can Do Everything And Anything." This usually comes in answer to a problem when a man comes to audition for a position. As a result a man signs a contract to which he is literally bound hand and foot. He agrees to everything. He is the solution to the congregation's problems. I have here a position where the salary is \$8500 and the cantor has a three-page contract of duties. I don't have to read them to you. I think you can understand.

Instead, say, "Look, gentlemen, I cannot solve all your problems. The cantor can do so many things for you. I can do so many. If I can do others I will be glad to do them." But don't undertake things that you will not be able to do and give an opportunity to somebody who says, "Yes, he promised to do this and this and he is not doing it." Be careful in what you agree to do and in what you don't agree. It is too late, after you have agreed, to come back, and say, "Well, the office in New York say I shouldn't do this." It is not true. We want you to do whatever you can do, whatever you want to do. But don't promise, for the sake of the job, because what happens is that the job falls apart anyhow.

The next Chapter I would call, "Breaking Into Print". I have been encouraging cantors to contribute to their Bulletins, to work in Bulletins, to keep the name and the work of the cantorate alive. I will read to you, I must. You judge. In a bulletin where a cantor occasionally contributes, there appeared this item. I will read it and I will not comment. You tell yourself whether this is what should have been in the Bulletin.

"At various times parents have asked me what exactly is my child expected to do at their Bar or Bat Mitzvah. I would like to take this opportunity to explain. Let me begin by enumerating the requirements for Bar Mitzvah. (Listen to the requirements which he enumerates.)

"1. Chant from memory the two brachot for the Torah. (Blessings before and after the Law.)

2. Chant the introductory bracha to the Haftarah.

3. Chant the Haftarah or part of it at the cantor's discretion.

4. Chant the concluding brachot.

5. Chant the kiddush for erev shabbat; Kiddush used in the home and in the temple.

6. Lead the congregation in chanting Ashrei.
7. Read and understand the prayer for our country.
8. Memorize and deliver a speech which he may write.

Requirements for Bat Mitzvah are as follows:

1. Chant the introductory bracha to the haftarah.
2. Chant the haftarah or part of it at the cantor's discretion.
3. Chant the concluding brachot.
4. Chant the kiddush for erev shabbat.
5. Lead the congregation in the V'ahavta, Hebrew and English.
6. Lead the congregation in reading page 19 in the siddur.
7. Memorize and deliver a speech which she may write.

"In my many years as cantor of this congregation 50% or better have been taught to chant the haftarah and the brachot with a fair degree of melodic accuracy. A recording does prove to be of great help and instills a greater degree of confidence in the child during his or her practice sessions at home. I have found that once a child has mastered the signs of the cnatillation or trope, he or she can apply this knowledge to other haftarot, etc., etc."

These may very well be part of the ceremony of Bar or Bat Mitzvah in this congregation but is that all a Bar or Bat Mitzvah means? For this you need a cantor? How can you so demean what you are doing by putting this in the newspaper which the congregation receives and boast about it that it is a great achievement?

Next, the Tenth Chapter will be called, "Vini, Vidi, Vici, ". Those of you who have studied a little Latin know that it means: "I came, I Saw, I Conquered." This is the report I get week after week when a man has gone for an audition. He's got the job. It's in his pocket. All he has to do is go and sign the contract. Morris Schorr is here. He and I can tell you how many *kadeishim* we have had to say over such positions. Again, this shows an inability to gauge how one affected the congregation. From the talk, from the way the people discuss with you, from their seriousness or their lack of seriousness, we must learn to distinguish between common courtesy and love. We all, at the end of a service, stand on a line, and our people come by and *sny*, "*Gut Shabbos*, Oh, you were great!" How many of us have learned to analyze, "oh, you were great", "it was wonderful to hear you," "you were in fine voice cantor." How many of us have learned to throw away those comments? Not because the people don't mean them but because they mean them too automatically. It becomes the thing to do. They go by — nice sermon, rabbi, nice service, cantor. People add these things up on their own adding machine and believe it. It's all right. It's better than if they should say, "terrible service, cantor." But take it with a grain of salt. Don't be so ready to accept adulation until it really is adulation and then reject it because you will never go wrong that way.

The next chapter is called "Anyone **For Tennis?**" I don't know how many of you have ever seen the British drawing **room** comedy where the young juvenile comes in, at the most important point, when the hero and heroine are either going to separate or are going to embrace, armed with a tennis racket, and asks, "Anyone for tennis?"

This is what comes to mind when I read in a bulletin such an item: "The cantor would like to organize a singing group. Anyone who is interested people contact the cantor." You know when it is printed. It is printed every September, in the first issue of the Bulletin. So the cantor has completed his duty. He has told the congregation, "Look fellows, I am here. You want to organize a choral group, all you have to do is let me know and I will be glad to help you." This is not the way you organize. On the contrary, you don't go into the Bulletin until you have one going, until you have talked to 10 women, 10 men; until you've got them rehearsing, until they've started. Then you go into the Bulletin. We have a Sisterhood chorus. It is now rehearsing. We have room for more people. Don't show your impotence by saying in the Bulletin, anybody interested, contact me. That's not why you have been engaged. You are supposed to contact them, to go from man to man, from woman to woman, among your acquaintances, Talk to them. Show them why it is important that they should belong to this group, or study group or anything that you want to organize.

The last chapter is called, "Who Can't Write A Letter?" This was brought about because one day I received from a colleague a letter which looked like this. You **can see** that it is a great handwriting; you can see the great care, great dignity attached to it and you can also see that it is very difficult **to read**. So I asked our colleagues **at** the table, at one of the sessions, to write for me, a letter of congratulation, and a letter of condolence. I would like to read to you some of the letters which were written to me.

"It was with great sorrow that I heard about the heavy loss you and your family have sustained. I know that at a time like this words are of little value. May you be consoled in the knowledge that your dear father will live on in the memory of his sunny personality we remember so well."

True, words are of little value. But if they are, why did you write? This is not the kind of consoling letter that you should write.

2. "My wife joints me in wishing you lots of luck on the occasion of the Bar Mitzvah of your son."

Lots of luck is a vulgar expression. It's a common expression. It shouldn't be used in a letter.

"We know that you will be very proud of your son on his big day just as you will take pride in him by his future accomplishments."

Through his future accomplishments — the English is incorrect and it is in general a thoughtless letter. Better not to write a letter than to write a two-sentence letter. Not that you have to write a long letter but you have to want to convey something. Is this all you can tell the father of the Bar Mitzvah?

3. "It is with deep regret that I have learned of your dear one. I find it difficult at this time to find adequate words of consolation in your hour of distress."

If you find it difficult to console a person, then you are in the wrong profession. You must have learned by now how to console a person. It is true that these are formalities but *chas v'hallila* if you have yourself known tragedy in your life, you know that even these formal consolations are felt and that they are needed and that they fulfill a need.

I should like to read to you another one.

"Congratulations and best wishes to you and your dear one on the marriage of your son. I don't know the young lady who is to become his wife but people who have met her tell me that she has a great deal of *chein*, she is a great *balebusta* and a good student. All in all it sounds like a wonderful *shidach*."

You don't know her, *vos hakstu* a *chainik*? Speak about the son whom ostensibly you do know. It's not your place to approve The *shiduch*. Wish them luck, wish them success, wish them happiness, and the hope that they will offer the parents continued opportunity for celebration.

Now I'd like to read to you a letter which I would suggest has some meaning.

"I am writing to you to express my sympathy on the passing of your brother. While I know Lester and Frank, I think I know you a bit better. I hope you will pass on my condolence and thoughts to them.

One might be tempted to say that your sorrow should be tempered somewhat by the fact that your brother lived a long life. I know that this is the philosophy of our faith and that it has a certain ring of truth. But I also know that a loss of someone who has been a companion, a brother and a friend for so many years is a wrench out of life's pages, a loss that will not easily be replaced. I hope that your brothers will find comfort in the teachings of our forefathers, in the practices of our synagogue and in the blessings of God's good time. May He, in His goodness, grant you all happy occasions for uniting in joy and the privilege of participating in *simchas* together . . . !

I think this at least poses the problem and offers some kind of answer.

Many of us are invited to *simchas* which we cannot attend. I'd like to read to you a letter which I think offers an idea on how this should be handled. Many colleagues complain to me that they just don't know how to turn down an invitation.

"It was kind of you to send us your gracious invitation to Allan's Bar Mitzvah. Mrs. B———— and I would be pleased to be in the congregation when Allan achieves this important pinnacle in his life. We pray that he will grow up to be the kind of Jewish young man who will continue to provide us with many happy occasions for celebration.

The Sabbath afternoon is one of the few times during the week when our family can be together for a relaxed meal time. I am sure you will understand if

I cannot, therefore, accept your kind invitation to be with you for luncheon."

Thank you very much.

#### **Hazzan Mendelson:**

Hazzan Wohlberg will now answer questions on his lecture, "The Texts Of The Liturgy."

#### **Hazzan Wohlberg:**

In reference to the word *selah*, many scholarly articles have been written on it. Actually, the word *seluh* stands by itself. In the line - *v'keiravtunu l'shimha hugdol seluh v'emet l'hodot l'cha* . . . the word *seluh* is actually an intrusion. *Selah v'emet* makes no sense; it's an ending. Here it is in its proper place, - *ein elohim zulatecha seluh*. Whatever the word *selah* means, here it's perfectly all right. *Zulatechu selah* is perfect because it's used at the end. But in the middle, there is a question. I would not say *selah v'emet*. I would put *selah* at the end of the previous phrase. *Selah* is an ending, an exclamation. That is why the Sephardim put it at the end of that verse in *Shacharit*. However, in the Ashkenazic prayerbook, it doesn't appear there.

May I suggest that when *you* have words *v'kadosh rhemo*, sound both *shins* - *murom v'kadosh shemo*. Or *two mems*, two *lameds*, etc. Sound them both. There is some disagreement on that but I believe you would be correct.

#### **Hazzan Meisels:**

Before we conclude the session, I'd like to make one word of explanation and then a word of thanks. I know that my beloved friend Max will agree with me that very often the things that we do when we misinterpret the texts that he called to our attention are because we are in the habit of singing the *nusuch* which misleads us into bringing over the melody into the next word and we become careless. We become careless and therefore we misinterpret. I think that most of our men have moved a good distance toward a greater and deeper understanding of the texts and toward a better use of the *nusuch*. I think that these things which are called to our attention will help us when we stand at the pulpit to think more deeply and quickly. We talked this morning, Sam, Mnx and I. We said that some of us forget when we stand at the pulpit who we are and what we are doing at the pulpit. We forget. Some of us are so involved with ourselves that we forget we stand before God. We become so involved in trying to show off our musical abilities that we do the kind of *David-ben-Yishui*, *Yishai-ben-David* thing. We used to. I don't think we do so today anymore.

Finally, I think that all of us, the whole membership of the Cantors Assembly owe a deep debt of gratitude to the teachers; to Max Wohlberg and to Sam Rosenbaum. It is hard to be a teacher of teachers. It is hard to be a teacher of hazzanim. It is hard for one hazzan to say to another, you're doing the wrong thing. Do something about it. They had the courage to stand up in front of their colleagues and to teach them. They

taught us well. I think today's session will go down in the history of the Cantor's Assembly as one of the worthy and important sessions. We should not take it lightly. We all owe them both, Max and Sam, a vote of gratitude.

And now, just a word from a past president, Hazzan Nathan Mendelson:

*Hazzan Mendelson:*

Our beloved colleague, Max referred to the late Hazzan Maisels. I recall once he spent time walking on the boardwalk in Atlantic City, telling me, *ich fleg tanzen barn breg yam un nit areinfallen*. He was expressing the dangerous tactic he used in his davenen.

A hazzan may often do things that you would quarrel with, provided he has an answer. For instance, when the congregants are listening to the kaddish, they hear me say, *oseh shalom bimromav hu yaase shalom aleinu al kol yisrael* and at once they hurry to say amen. One would think they shouldn't say it at that point but the fact is they are allowed to hurry. It's a wonderful idea. They can say *amen* even before the *v'imru*. I think that's very acceptable. There is nothing wrong with this. I was very glad to learn it from a friend of mine because many of my colleagues would stop at *v'imru* and I don't think they're entirely wrong. Provided, they have the answer.

*Hazzan Wohlberg:*

And provided you will say amen, Nehemia. You cannot skip *Amen*. You must say amen. So why not say it in the right place?

*Hazzan Mendelson:*

I know that there are still many, many questions and I am sure that during the course of the convention we can corner Hazzan Wohlberg in one or two of his spare moments. I feel, however, that we should conclude this course of study sponsored by the Metropolitan Region appropriately and it should conclude with a Hadran. It might seem unusual that at our first convention study session we are already going to have a siyum. The word *hadran* has a double meaning. While it signifies coming to the end of a tractate, in this particular case, our studies; in nusach, it also means *lachazor*, to return. Here we are at convention again, returning to our studies. It gives me great pleasure to call upon Hazzan Wohlberg to deliver the *Hadran*.

*Hazzan Wohlberg:*

I think it's a very appropriate thing that we have the *siyum* at the first session. You know on *Simchas Torah* when we begin to read the Torah anew, we end it. There is no siyum and there is no *hatchalah*; no ending and no beginning for us; it is a continuous motion. It is a fine indication that at the beginning of the convention we have a *siyum* and we begin studying immediately anew. There is nothing that gives more evidence of this than the *Gemorrah*. *Gemorrah* is to study, and study, and study constantly even though the word *Gemorrah* contains the word to finish.

We begin *Adon Olam* and Yigdal at the beginning of the service and we often conclude with *Adon Olam* and Yigdal at the end so there is *ein mukdam v'ein meuchar*, as Nehemia would say.

I wanted to end with some devar *Torah* and I notice that in these *sidrahs* that we are currently reading, beginning with *Kedoshim* and *Emor*, *Behar*, we speak of *kedushah*: *Kedoshim tiheyu*. I'd like to say that the *kodosh*, *kodosh*, *kodosh*, and three *kedushos* are indicative to me for a number of reasons.

First, I believe in order to achieve the perfection of *kedushah*, the subject himself, the hazzan himself, must be permeated with a sense of *kedushah*. Number two, the means that he uses, his methods must be *kodesh*. His methods ought not to be vulgar methods because then he defiles the pulpit. Finally, the ultimate aim, the goal must be *kedushah* and that's *avodas hashem*. If these three are, from the beginning, *kodosh*, *kodosh*, *kodosh* then we achieve *kedushah*.

There are three *sidras*, again, which contain the letters, the *kufs* of *kedushah*, — *Korah*, *Hukkas* and *Balak*. *Korah* has *kuf* as its first letter; *Hukkas* as the middle one; and *Balak* as the final one. *Korah* was *hen Kohat, ben Levi, etc.* He had the *kedusha* at the beginning but the end was bad. *Korah's kedusha was at the beginning*. *Balak* was the opposite. He wanted Balaam to curse the Jews. It started out bad but it ended with *Ma tovu o'halecha ya-akov so the kedusha there was at the end*. *Hukkas*, which deals with the *para aduma*, has the *kuf* in the middle because the *para aduma* is *metamei thorim* and *metaheir t'mei-im* — it could be either one. The middle *kedusha*, the means that we use could turn something either into *kedusha*, into something *tahor*, or *challila*, into *tamei*; just as in *Emor*, the *kohein* is between *kedoshim* and *b'har*; he can go either way — *v'tamei b'amo*, *v'lo y'tamei b'amo*.

In hazzanut we have three items. First the text, which is the *kadosh*; that's why it was placed in the prayerbook, which, itself is holy. The second *kedusha* we have to add is the *negina*, the melody and we have to watch that this melody does not defile the sanctity of the text. The third aspect of our *kedusha* as hazzanim is the *tsibbur* — the congregation. When the words and the melody are sung by the congregation who participates in this then there is ultimate *kedusha*. *Va-ani tefilati lecha adonai eit ratzon*: the Talmud says *eimatei eit ratzon*, when is "eit ratzon"? *B'shaa she-hatsibbur mitpal'lim* — When the whole congregation prays.

We are celebrating, today, our 20th anniversary. About Mother Sara, Rashi says, — *Bat kuf k'vat kaf* — when she was 100 she was like 20. So, the *kuf* or the *kaf*, *nisht gefelach* . . . Incidentally, both the *kuf* and the *kof* belong to us because one name for a hazzan is *klei kodesh*, the *roshei teivos* are a *kaf* and a *kuf* so it's perfectly all right; we are the proper *klei kodesh*.

The Talmud says somewhere the sefer *Torah* becomes *posel* by 20 causes. We have had 20 years in which to eliminate faults and to eliminate mistakes. If we have had any faults, each year one fault was removed.

Today, gentlemen, we are on solid ground. We are a *bar kayama*; *we* are here to exist. We are on solid ground, on solid footing and we are pure and cautious, not *chalilla*, *posel*. I think we ought to celebrate having achieved this maturity, this solidity in our 20th year and I think we ought to be very proud of the fact that we are here.

Fortunately, our 20th year coincides with the 20th year of our precious, beloved land of Israel. We hazzanim have done a great deal to maintain the spirit of Israel, of Tzion, *Yerushalayim*. We've been singing *teka beshofar gadol* for many, many years and the *teka beshofar gadol*, gentlemen, consists of 20 words. We have been singing *et tzemach David avdecha m'heira tatzmiach*. *Et tzemach david*, gentlemen, consists of 20 words. We have been singing *V'lirushalayim ircha b'rachamim tashuv*, up to the *brachah*, *v'lirushalayim ircha* consists of 20 words. All this is more than coincidental and I think we ought to celebrate both that event and our event together as being one because we are inter-twined with the whole people of Israel, with the land of Israel. Without *Eretz* Yisrael there is no *Am* Yisrael and there can be no *Am* Yisrael without *Eretz* Yisrael.

We both end and look forward, with the *Adon Olam*; *b'yado afkid ruhi*. Incidentally, *b'yado* is, in *gematria*, 20; *yud daled vav*; and we look forward with determination that we will continue to exist. We will be here — *eheye*, and *eheye* is 21 and I'd like to conclude with the *b'racha* and you respond with the *amein*:

*v'ha-arev na Adonai eloheinu et divrei toratcha b'finu w'fi amcha beit Yisrael. v'nih-yeh anachnu v'tse - etsa-ein v' tse-e tsa-ei amcha beit Yisrael kulanu yod-ei sh'mecha v'lomdei toratecha lishma. Baruch atah Adonai . . . han-lameid torah l'amo Yisrael.*

## AFTERNOON SESSION

### WORKSHOP

Chairman:  
HAZZAN GEORGE WAGNER  
*Cong. Beth Yeshurun*  
*Houston, Texas*

A. THE BAR MITZVAH  
A revolutionary pedagogic approach  
to the Haftarah.

Presented by:  
HAZZAN EMANUEL MENKES  
*Youngstown, Ohio*

Discussants:  
HAZZAN JOSEPH LEVINE  
*B'nai Amoona Congregation*  
*St. Louis, Mo.*

HAZZAN ABRAHAM SHAPIRO  
*Congregation Beth David*  
*Lynbrook, New York*

### Hazzan Wagner:

Bar Mitzvah is of great interest to all of us because it concerns us in our practice of hazzanut. We try

different ways of teaching trop so that we can teach it to our own children as efficiently as possible. This afternoon we have with us Hazzan Emanuel Menkes who has written a pamphlet called, "A Succinct Method of Mastering Trop". Hazzan Menkes studied at St. Cecilia in Rome for four years. During this time he became interested in the different kinds of trop, particularly the Biblical trop, although he is going to be talking to you about the Haftarah. This institution in Rome is a Conservatory of music. He was also a student of Shlomo Ravitz in Israel. You will be receiving his pamphlet which you might find of interest and which Hazzan Menkes will explain as he goes along. I now present to you Hazzan Emanuel Menkes of Youngstown, Ohio.

### Hazzan Menkes:

Thank you very much.

May I begin by expressing my gratitude to all the colleagues that are assembled here and to the managing committee of this convention and especially to the president, Saul Meisels. When I presented my idea to him, he had the imagination to present a revolutionary concept to the Convention, as he said. I believe there is no revolution whatsoever here. I merely made it in such an order that it is acceptable even to a child.

There is no need to remind those of us who are assembled here that we are living in a jet age. Most of us came to this meeting by that means of transportation but has Jewish education kept pace with these times? Or, are we still preparing children for Bar or Bat Mitzvah as they have been prepared for years, if not for decades? If our answer to this question is yes, we are in serious difficulty. Our children today are carrying a greater load of secular studies than ever before. This means even less time to devote to Jewish studies. For us to rely on old-fashioned horse-and-buggy methods would be disastrous.

I would agree with the musicologists and old time scholars who advocate a more intensive program, a program in which the pupil would slowly but surely develop a knowledge of trop and cantillation. Unfortunately, we know that this is not possible under the present circumstances. However, the situation is not as gloomy as I seem to be painting it. We have learned that with the proper motivation children can learn as much if not more in a short intensive course rather than in a long, drawn out educational odyssey. I have become convinced of the truth of this theory from my own experience in the preparation of boys and girls for Bar or Bat Mitzvah. The initial success by means of methods which I shall discuss with you today have so inspired them that they have clamored for more knowledge about the trop, the names of the symbols and the musical notation of the groupings.

As you are all aware trop was developed to enhance not only the beauty but also the meaning of the reading of the Torah and the Haftarah. Trop was designed to insure that the individual words and phrases were read with precise enunciation and stress. In other words, musical logic was to be utilized to reinforce

grammatical logic. Scholars, of course, have long been aware of the basic purpose and principles of the trop. However, I believe that through study and practical experience I have succeeded in rationalizing its principles to develop a simple and reliable method of teaching children to chant an haftorah. Using this method, children learn the Haftorah quickly, correctly and above all, pleasantly.

In addition they develop a skill that they will transfer to any other haftorah portion. All this is accomplished without the introduction of complicated and forbidding terminology. This system works in the following manner. First, teach the child to read the words of the text with the marked trop signs without using musical value or intonation. This provides the gradual skill of correct pronunciation that is so frequently overlooked. It also helps enormously to overcome difficulties in the coming lessons.

Groups of *taamim* are combined into combinations of longer psychological sequence that can be justified on grammatical and musical grounds. What do I mean? If we say *Roni akarah lo yalada* is a teachable phrase, it means that mercha *tipcha munach etnachta* is the longest psychological and grammatical sequence we can teach as a unit. We can't extend it anymore. If we extend it more, we are going to almost separate it, do I make myself clear? In other words, if we will gobble up more we will be trying to read the whole sentence and that means we will have to learn all the signs separately because we are putting them all together.

Combinations of *taamin* are the longest psychological sequence that can be justified on grammatical and musical ground. One of the combinations may be observed as a Question or Suspension Group. Please note that I use the words, may be. Somebody else may call it by another terminology. A Suspension group is equivalent to the first four degrees of the modern scale. For instance, *mercha tipcha munach etnachta* starts on la and will always end on the fourth degree, Re, which is not a full resolution. It is a Question of music; a semi-cadence. I will assign to it a particular color, say green.

The Question Group will be followed, eventually, by a second type of combination which may be referred to as an Answer or Resolution Group. This will consist of *mercha tipcha mercha pasuk; ul'chol-anshei yehudah avdei hamelech*.

This resolution group concludes with a full stop and is equivalent to a return to the tonic in music. It, too, receives a color, say brown. These two types of combinations constitute 75% to 80% of an average haftorah. Add to these categories — *dargah . . . t'veer, mapach pashtah . . . munach zakef-katan, and munach . . . r'via*. They're all "questions" and "answers", as I put it.

When these groups appear incomplete, that is without a *mercha, munach* or both, it is recommended that the instructor ask the student, merely to "think to himself" the missing trop and then to chant the closing trop. Examples of this in *the Etnachta* combination are: *I-atseich lach eitsa, v'hu yeisheiv al-kisi* and *Hacheirshim sh'ma-u*. The same procedure applies to

*darga-t'vir mapach-pash ta, munuch-zakef-katon* and *munach-munach r'via*.

The remaining phrases of any Haftorah, which are neither Suspension nor Resolution groups, are: *Kadma*, as in *Halo-ach: y'tiv*, as in *ki; Geresch, as in Vayavou; Telisha Gedola*, as in *Vayizbach; Pazer*, as in *Va-akum; Kadma-Azla*, as in *Hinei matla-ah; Zarka-Segol*, as in *Vaya-arichu habadim; Telisha Ketana*, as in *Vayikra; and Zakef Gadol*, as in *Vayavou*. Each one of these phrases receives a color.

The only actual symbol necessary for a student to learn is a frame which matches the color of the group which follows it. This frame is utilized when emphasis is called for; (musically it indicates a momentary change of mode),

Each of my pamphlets contains four copies of each Haftorah. Each combination of Taamim is color-coded. Just a few colors are found in each, and this prevents a student from being overwhelmed by too many colors. Furthermore, the identical colors are persistently repeated in sequence of the oncoming pages of the respective new groups, in order to wean off the student from the color. In this manner the ultimate goal is achieved, to master the Haftorah without the aid of color.

By the time the pupil has completed the third section of the Haftorah, he has acquired all the knowledge necessary to enable him to chant the blessings before the Haftorah correctly. This makes special lessons on the blessings unnecessary.

This system of teaching the Haftorah is based on sound psychological principles. It may be compared to the Whole-Word system used in the teaching of reading. Rather than attempting to teach all of the individual *taamim*, it combines them into a meaningful whole.

The contrasting colors serve as visual cues very much in the manner as traffic lights. The student is painlessly guided into making the correct response. His success reinforces the possibility that he will repeat the correct response the next time he meets a similar phrase. Moreover, the student's success encourages him and increases his interest and desire to master the reading of the Haftorah.

You have listened to me very patiently. I hope you have many questions and comments about this technique.

There are so many ways of interpreting it, and there are so many learned men present. Among us there is also Spiro from Cleveland, he made a book, to learn more, to penetrate more. There are books. This is not a book. This is an aid to books, an organized way of putting what you know, not to go and to look up. There are many who, in your careers actually use elements of this method. But I am presenting it in an organized way. I can't give you the date when the entire series of pamphlets will be issued but I will send one to each of you. I now ask for suggestions; if I find a lot of suggestions of the same thing, I will make changes in it. Thank you very much.

**Hazzan Levine :**

Thank you, Hazzan Menkes.

Hazzan Shapiro and myself have very brief comments. He will address you briefly about the practical aspect. My objections or suggestions are strictly from the tropal point of view. I shall be the champion of the trop system here, just to play the devil's advocate and I am sure Abe will have something to say to play the teacher's defendant.

**Hazzan Shapiro :**

Thank you. Distinguished colleagues and friends. First I'd like to take this opportunity to thank Hazzan Menkes for his very stimulating, exciting and thought-provoking presentation.

When I recently received this pamphlet describing the method of teaching the trop through color, I thought there was not enough time to permit me to make more than a superficial analysis of this method but as you can see I am reading from a prepared text. So I had no previous knowledge of Cantor Menkes' method other than to have the pamphlet in front of me.

**Hazzan Menkes:**

In the pamphlet there should be a listing with numbers to indicate what the colors mean.

**Hazzan Shapiro :**

we usually have difficulty with the students who cannot carry a melody. Now, I am afraid we may have some difficulty with those students who may be color blind.

The notes to the instructor, at the beginning of the text, I feel, are geared only to someone schooled in music. For instance, to quote, "a suspension group is equivalent to the fourth degree of the modern scale." Or another, "a resolution group concludes with a full stop and is equivalent to the return to the tonic in music." That is all very fine and wonderful since we are musicians. But what of the ordinary Bar-or-Bat Mitzvah teacher in the religious school, who does not know music; can he use this pamphlet? Or do we as hazzanim first have to go and teach the instructor and then the Bar and Bat Mitzvah student in this method in how to use trop? By the way, I don't feel it is entirely trop because no where do we signify the name of any of the trop. Also, why teach the children two things when we can teach him one and receive the same results or perhaps a better one?

Hazzan Menkes says that "this system of teaching the haftorah can be compared to the Whole-Word method, to the Whole-Word system used in the teaching of reading. Rather than attempting to teach all the individual trop *taamim*, it combines them into a meaningful whole." I am quite sure that all of you are aware of the controversy that is now going on in educational circles vis-a-vis the Whole-Word method versus the phonetic method.

My questions are as follows: Why do we have to teach color to have a student, "master the haftorah without the aid of color?" Why teach him the color and then wean him away? Let's go to the text directly: The *merkah tipcha munach etnachta* are in green. Any time that a student sees that green they are to be sung the same way. The second time the haftorah is printed, the *mapuch pashta* are in green but the *merchah tipcha* are no longer in green. My question is whether or not you can be that successful at times.

The second time the haftorah is printed *the mapach pushtu* are in green and the *pushta* by itself is in green.

However, the *mapach*, in a combination with the *pashta*, is in pink. Why not in green, as on the previous page?

The third time the haftorah appears, green is used once again for *munach* occurring before *r'via*. Let's go back to copy number one. Orange is used for the *merkah tipcha sof-pasuk and for a tipcha soffasuk*. Blue is used for *t'veer* and pink is used for *pashta*! What are we teaching? If we are teaching Jewish tradition, Jewish trop, Jewish knowledge, fine. If we are teaching trop, something basic that we hope that our children will have for the rest of their years, would it not be easier and simpler and much more to the point if instead of teaching color in trop, we just taught the trop because color does seem to change.

I am quite sure that the situation is not as bleak as I paint, it for as you heard Hazzan Menkes, he has had great success with this method. I would be more inclined to favor this approach if each of the individual trop were in the same color and taught to a different age group. Perhaps if this method were used, not in a Bar Mitzvah class, but with much younger children, great success may be had. That is to say; introduce several trop in a *kittah gimel* level, and slowly add additional colored trop as the year proceeds. Then, perhaps in *daled*, when they already recognize the *tuumim* we can teach them the trop as trop. By the time they get to the Bar Mitzvah class they will already have learned the trop and we will have no difficulty with that. That can be done in our music sessions.

I need not also tell you of the wonderful books that some of our own colleagues have written on the subject of trop but I know there is one thing that Joe will touch on: Is this not Professor Rosowsky's Clausal method in which each clause is treated as a separate entity? I feel that this color-coded method is an excellent method and that it can be very well used but at a younger age level, to make it more palatable for the younger child as he gets on. Not once does the child know what a *merkah tipcha* is unless later he is taken to the chart and taught. But once again; he has it not only in green but he has both the *merhuh tipcha* and the *mupuch pushta* in green. Once he learns this, to wean him off, he has to be made to unlearn. In education we don't teach something to have him unlearn something later. Thank you.

### Hazzan Levine:

Abe, I am in agreement with you that there is validity, there is more than just a kernel of validity here. I had one boy with a hearing problem and a reading problem connected with it. Just after you sent me the material, as soon as I got it, without even evaluating it, I knew there was something there. I used it. There is something inescapably valid to me in this method.

I just have to make this objection on behalf of all of the Rosowsky's who went before us and all the Binders who followed the Rosowsky's, all the Ne-emans and all the others who finally came around to his way of thinking. You can't avoid the bunching of trop into "combinations" — that is their nature! 2000 years of scholars could not have been wrong if they called it *ma-arehet*, or clause, or what have you.

You cannot escape it, Hazzan Menkes. What you are doing is trying to escape it basically. I'll show you how.

You've based your division of the trop upon a coincidence. It's true that in certain traditions of western Jewish musical lineage, on percentage, I grant you, you have figures in your favor. You can hit upon a couple of "Question"-phrases that end on the fourth, in the minor mode. Here is Abba Weisgal, whose Torah and Haftarah trop is a variation of the Frankfort tradition. The Frankfort Jews were here ahead of us in this country. What makes ours more kosher because our fathers came from Lithuania or Odessa? You're right, its percentage; we are the majority now. But what about the 25% in America alone who don't agree, — aside from the non-western traditions that surely don't agree! Take the Frankfort *merhah tipcha munach etrachtat*; — you end back on your tonic, whereas in the Lithuanian tradition, using the same four *taamin*, you have a different ending. So you see, your "Question"-phrase ending on the 4th degree is not valid as a universal principle. Now, the minute that happens, we're in trouble; or you are in trouble. After all, your whole point to us is that you don't want to get involved in the specific melodies that each of us uses — that, despite the melodies, the system is universally applicable. Well, I've just shown you that it is not universally applicable — specifically because of the varied melodic traditions belonging to each branch of Jewry.

### Hazzan Wagner:

Your first question from Abe Shapiro is, why teach the aid and then wean the child away from it?

### Hazzan Menkes:

You can't take away the strength of color. Mark my words, a child sees a color, it goes into his eyes and into his being and he'll remember it. If he, in the same way, goes on persistently, with the same color, the same sign, the same ending, he'll remember. I don't care what ending you use; I said always, maybe. I said it may be the fourth degree, it may be called the "question". You can call it whatever you want. To me it appears like a question and then an answer, to me it appears generally as the fourth degree, to me it appears the comma in the modern **syntax, etc.** We

didn't have a comma, the Jews didn't have a comma; in the Torah there is no comma, there is no full stop and things like that.

In the beginning the color is like a question to me. You can put it whichever way you want but the green, to me is a question and then comes the answer. I am telling you to wean off. I say it to the instructor and not to the child. The child doesn't know that he is weaned off. He is just weaned off. I tell you from practice. If **you** say *natan davar adonai l'yisrael* in green and then you go to *l'yisrael* in green and *natan davar adonay* is already black, you wean him off without telling him because he knows already the trop. This part of the trop he knows without the color and you continue with the same color. On the second page it is not green and he reads it. Therefore he'll know it in all the haftarot. You try it and you'll see. When I say to wean off, I say it to the instructor and not to the child. And, I assure you, for 3 years it has worked consistently for me. Let me tell you there is a lot of money and work involved here and I wouldn't put it out if I wouldn't be 300% sure. It is a system in which I have proved that the child learns very quickly and it not aware that he is leaning so quickly. Look at this — how much color is in the first page and there is less in the second, the third is again less and the fourth is nothing. He learned everything without knowing that he learned.

### Hazzan Teichman:

In my experience I found that our biggest problem is the child's inability to read Hebrew!

### Hazzan Menkes:

In that case, I say to the instructor, try to read the words of the text with the marked trop signs without using the musical values or intonation. It means that you know how to stress the word even without music. I give an example, you don't say *YAGdil* Torah veYAdir but rather — YagDIL toRAH veyeaDIR.

### Hazzan Hanig :

I am very much interested in your method and I appreciate what you are trying to do with the color. However, the *munach* is different almost each time it appears, before R'via, before *Zarka*, before *Etnachtat*. Yet you use the same color for all these combinations. How can the child help but be confused?

### Hazzan Menkes:

The main concern, psychologically and musically, is to teach the longest sequence possible. In other words, if you teach him only *merhah*, if you teach him only *tipha*, if you teach him only *munah*, if you teach him only *etnahta*, he won't remember. Therefore, I say teach the longest sequence possible; you try it and you'll see.

### Hazzan Wagner:

It's a good answer. You teach them the unit and the children themselves will ask you what are the individual building blocks.

Hazzan Green:

I appreciate your system. It is true that it is different to teach the melodies of the trop, and it's true that most of the children's problems are involved with the reading, but I say to you that for every 5 minutes of teaching the trop and for every 5 minutes of teaching the reading, you have one hour of teaching them how to apply the music to the text, this is where all the work and the skill of the teacher comes in. What I would like to find out is the techniques of combining this to all kinds of students. The second point I have is: I too have used color but for a different purpose. **One** thing I found lacking in your presentation was that you did not distinguish between the Kings and Servants. In my technique I use two colors, red and green and by a system of cards, just by two colors, I teach them the *misheratim* and *melachim*. This is very important in the phrasing of the words.

Hazzan Menkes:

We are repeating the same thing.

Hazzan Levine:

If you are able to do it successfully then the child has obviously learned to recognize the difference between "question" and "answer". All you are doing is taking the Question Phrase and making that the **green** the orange then becomes the Resolution. I object to making the Question end in the middle of a clause, as in *Munach*, . . . *R'via*. According to the grammar of the trop this is not correct.

Hazzan Wagner:

The use of color is the thing today. You find, if you follow Marshall McLuhan from Toronto, that in commercial TV the usage of a particular item is enhanced through advertising in color 20% more than it is in black and white. This is proven and certain manufacturers agree, too.

I don't think we understand how he is teaching if I may say so. You teach the children at the beginning, the utilization of the various phrases, for instance, *merhah tipha etnahta* and then keep on going in the green repeating and teaching the child how to read, then going back and getting the answer. Here is the answer to that phrase, in orange, and repeating that throughout, without all this verbalization. Perhaps just utilizing it as it appears, it will be more attractive and interesting right away for the child. This is not an end-all method; he is utilizing it as a teaching aid only. I think as a teaching aid it is fantastic. To utilize it as an end-all, is not the idea. He didn't present it as such.

I think there are quite a few of us who from now on will think as we never had before, of using this method, even as a partial aid.

Hazzan Meisels

I think it's wonderful. I knew that this was going to happen; that we would fight like crazy; that every-

body would have something to say and that everybody would think that their system is better. We knew that and that's why we programmed this particular session. I think it is wonderful that there are so many men who are so deeply concerned. After all, you are struggling to try to teach the children to do something. I think, furthermore, you are deeply interested. I would say that no new technique should be poooh-pooohed without thorough examination by everyone of us. Everyone who is concerned with the teaching of any subject should study every technique that is made available to them. If you find that it is absolutely available to them.

## B. HASHIRIM ASHER LISHLOMO

Premiere performance of selections form the first scholarly edition of the works of Salamon Rossi published by the Cantors Assembly of America and the Jewish Theological Seminary of America.

Salamon Rossi: An Appraisal

by

**HAZZAN MORTON SHAMES**

*Beth El*

*Springfield, Massachusetts*

## THE BAROQUE QUARTET

Mr. Milford Fargo, *Conductor*

Hazzan Wagner:

Morton Shames is the Hazzan of Temple Beth El, Springfield. He holds a Bachelor of Music and Master of Arts in Musicology so you can see he is well equipped. He was the first applicant of the first class of the Cantors Institute and he was in the first graduating class. Most of you know Morton because he has conducted and been our soloist in many concerts during conventions. I now present to your Morton Shames who will give you an appraisal of Solomon Rossi.

Hazzan Shames :

I won't speak too long. I just want to give some introductory remarks abouts Rossi, about the time he lived in and what he had to offer to the modern hazzan.

As a student in the Cantors Institute I helped with the transcription of the source material of Salomon Rossi into modern notation. Therefore, it was especially **exciting** to me to finally receive the new publication "Hashrim Asher LiShlomo." The edition owes its inception to Hugo Weisgall, the chairman of the faculty of the Cantors Institute and to Solomon Mendelson

Sadie Druckerman. I direct your attention to the kits which have been arranged for each person, and I ask you to take them along with you to our sessions.

This year the Convention is for us a most festive one. Every aspect of it has been geared to reflect the twenty years' growth of our existence. Twenty years in time and history are really but a grain of sand, but twenty years in the life of an organization to those who have worked in it, represents almost a lifetime of nurturing and planning, of worry and hard work. To each hazzan, everything should happen as if all mankind had its eyes fixed upon him and were guiding itself by what he does. Each man should, therefore, be able to say to himself, "Am I really the kind of a man who has the right to act in such a way that humanity might guide itself by my actions?" Twenty years ago, some men did say this to themselves, and then set to work to fashion an ideal. The man who championed the ideas of a cantorial organization for men serving in the conservative movement, and then set the stage for its formation with a historic meeting of ten founders in his home, was none other than our own Hazzan David Putterman, who has today earned for himself the gratitude of the more than 350 hazzanim who are now members of the Cantors Assembly. Today, as we behold our organization and see the accomplishments of these twenty years, he, his co-founders, and all of the leaders who followed, have earned the right to feel a strong sense of gratification, much like the proud papa "shepping nachas."

There were other men during these twenty years who gave of their time and talents to the formulation of the Cantors Assembly and its policies, and we shall duly honor them later for their vision. Tomorrow's growth depends on the use we make of today's materials and experience, and these are the men who traveled an uncharted road with courage and determination, to try to create in America a new golden period of hazzanut. There will be others who will speak in greater detail about the significance of the founding of the Cantors Assembly, and the impact of its accomplishments during the twenty years of its history. I shall reserve for them the opportunity to recount this to you in greater detail, and to celebrate in appropriate fashion this historic occurrence in the world of hazzanut.

We who wear the mantle of our sacred calling realize that it is our liturgical music which is the common language of the Jewish people everywhere. We are the guardians of the sacred art of hazzanut and through the eloquence of our prayers we transmit the ageless message of the Bible. But there are many other challenges which still must be faced. This is a new era, and Judaism is being interpreted in a new nusach in America. In order to fulfill the needs of the American Jewish community of tomorrow, we must take into account the changing picture of American life today. We must beware of displaying the prejudice of old age — namely, to applaud the past and condemn the present. On the contrary, the planning for this convention has taken into consideration the climate in which we live, and also has sought to program those subjects which best interpret the history of our past twenty years in the Jewish community. We will discuss the

music that resulted, and its impact on the music of the future. Two outstanding rabbinic scholars in the Conservative movement will attempt to define for us a valid theology for the modern Jew.

Our conventions have always served as a week of respite from our daily and community labors. They give us an opportunity to renew old friendships and to share in common problems which many of our colleagues face. I know that the problems are many, and while the solutions often seem unattainable, I am confident that the road will be clearly marked. Our conventions have become a veritable workshop where we lean together the things we cannot absorb as individuals within the four walls of our own study. I shall not itemize for you the many programs which have been arranged, but I urge you to attend the sessions faithfully, as well as promptly.

As I look out upon my distinguished colleagues, the familiar words of the psalmist take on a deeper meaning. Serve the Lord cheerfully and come before Him with song. May our Father in Heaven grant us increased opportunities to enhance and enrich the work of our congregations, our community, and our Assembly, and may all of our efforts be a source of blessing and strength. May we ever continue to sing Thy praises, O Lord, and reach out to our brethren with Thy music.

Address:

"On A Note of Hope"

HAZZAN **SAMUEL ROSENBAUM**  
Executive Vice President  
Cantors Assembly of America

#### **Hazzan Meisels:**

The effective programming of this convention, just as all of the detailed work of this great organization, could not have been accomplished without the guidance, inspiration and direction of our Executive Vice-President, Samuel Rosenbaum

This we all know and we revere him for it. What some of us may not know is the interesting life he leads as hazzan, composer and author. Sam is a graduate of New York University, a student of the Herzliah Hebrew Academy of New York. For four years, he served with the U. S. Army. In spite of the fact that his mother wanted him to be a doctor, Sam became the cantor of Temple Beth El in Rochester, New York, where he has served with great distinction since 19%. He has published many musical works and choral arrangements, and he has written texts to several excellent works which have been performed throughout the country, over national television, and here at our conventions. Sam is a past president and now, as you know, the Executive Vice-President of our Assembly.

It has been a great privilege during my 'Presidency, for me to work so closely with a man who always has maintained such a high level of dedication and enthusiasm. Because of Sam's devotion to our organization, his unlimited drive and energy, he has inspired other

men to assume leadership, and he has come to make us realize that support of the Cantors Assembly and dedication to our cause are not the exclusive province of only a small group of men. Sam Rosenbaum has been a tower of strength **to the Cantors Assembly**, and I know that the words which he will address to you now will be an inspiration to all of us.

**Hatzan Rosenbaum:**

Mr. President, distinguished **colleagues and their** gracious ladies and friends of the Cantors Assembly.

Twenty years ago ten men met in an apartment in New York because they shared a dream and a hope.

Ten hazzanim, each secure in his profession, each assured of his post, each a skilled and experienced practitioner of an ancient and sacred calling, resolved in one prophetic moment to transcend themselves, to look beyond their own needs, to be concerned with something beyond their own ambition, to dare to shape history.

Ten men who shared a dream and a hope.

And we are here, assembled amidst these festive surroundings to celebrate the realization of that dream. To mark, in joy, a dream fulfilled in a measure far beyond what even those courageous ten might have imagined.

Thanks to a blessed and blessing God, nine of that **minyan** have lived to see this day. Thanks to a blessed and blessing God we are here to celebrate with them; to mark the day with mazal **tov** and **lechayim**.

But after the toasts are drunk and the bowl is drained, after the singing has faded and the guests have gone home the questions of this day will still remain:

From whence have we come? Where are we going? How shall we meet the day that lies just beyond the local curve of earth?

These were already ancient questions when they were posed by Akavyah centuries ago and yet the thrust is still a razor-edge, the implications still pertinent, the profundity still arresting.

You have invited me to review for you the history of these exciting and productive two decades; not so much to be reminded of past glories but rather to learn how better to use the past: as a guide, as a standard against which to appraise future achievements and future goals.

Actually, in our tradition it is only the past that is real. What we are today, what we hope to become tomorrow, **can** be and will be only because of the past. Ancient Hebrew, the language of the Bible, has no present tense; only a past and a future. As if to teach that all we really have is the past. The present is so short it slips through our grasp and into the past before we can even taste it. The future waits, like some cosmic brass ring on time's merry-go-round. At its appointed moment we will grasp it for an instant and then, in spite of anything we can do, it will drop forever into the vault of the past.

But the present and the future are not entirely devoid of virtue or of meaning. The present is yesterday's future and it has the power to change the past. How often do we look back upon the trials of our youth and find, in the light of the present, that they seem to have grown softer, less cruel than they seemed to be at the time?

And the future? That is our hope; the only reason we pray, the end toward which we are driven relentlessly by the past and the present. And even more than it can change the past, the present can change the future.

So you have given me a challenging assignment: to sift the past for a token of the future. It is an assignment which I accept with more than a little trepidation. But is not a **sheliah tzibbur** always sent on a mission whose outcome is shrouded in fear and in doubt? And yet he does as he is asked. So shall I.

As you all must know each tractate of the Talmud begins not with Daf **Aleph**, folio one, but with **Daf Bet**, folio two. The hasidim say that this is in order to teach that regardless of how much one may have studied he still has not even begun to study. There are bound to be omissions this evening and I beg to be forgiven in advance. I, too, begin on Daf **Bet**.

What, therefore, shall we recall from these past twenty years?

First, how we came to be here!

The time is 1947, not quite two years after the end of World War II. The world was just beginning to recover from the shock of seven years of death and destruction. Here, in America, the war had caught us just as we were emerging from a decade of depression. The synagogue as we know it in the twenties was already on the brink of disaster even before the depression. A condition brought about mainly by neglect of second generation American Jews seeking to escape the stigma of the old-country ways of their parents. The cantorship, its place in public esteem, its stature, its self-regard, its creative energies were at low ebb. The so-called Golden Age of Hazzanut, pride of the immigrant generation of the early twenties, had been all but extinguished.

Many cantors were forced to abandon the profession to find work in other fields. Others were able to hang on to positions by taking on additional duties. And so there came on the scene the cantor-teacher, the cantor-shamash, the cantor-kol-bo. A few fortunate souls managed to keep going.

Some, with a flair ~~for~~ the theatrical and with unusual voices became visiting, star-cantors. Standards were abandoned in an effort to give the public what it liked. In time there developed a small army of pale and vulgar imitators of the great hazzanic souls of the early twentieth century.

Had it not been for the holocaust in Europe cantorial standards might have been improved by emigrees from Europe. But hazzanim suffered the same fate as all Jews. The death camps exported little inspiration or

talent. Those hazzanim who did manage to escape with their lives found their way to Israel.

In the meantime, the synagogue, aided by returning service men in search of a new life, and by the improved economic conditions, begin to experience the first symptoms of revival. Soon, there was a demand for skilled, competent hazzanim; a demand which could not be met. The rabbinate was better prepared. The Seminary had been training American rabbis for more than a generation and when congregations began to look for skilled personnel the rabbinate was able to answer that call. We were not.

It is important to note that there had been a number of attempts to organize a proper cantorial organization and a cantorial school but none succeeded. There was in existence the large and extremely popular Jewish-Cantors-Ministers Association. But while individual members may have been talented and respected, the organization failed to understand the need of the hour, failed to prepare for them, failed to discipline its members for the benefit of the profession and thereby lost for all time the opportunity to become the decisive factor in the history of the American Cantorate.

Somehow, thankfully, the ten men who met on April 1st, 1947, did not fail. Somehow these men were different from many other sincere hazzanim who had tried to establish an organization of hazzanim and had failed. That difference I believe is to be found in the personality, the zeal and the energy of David J. Putterman. It was his impetus that brought the men together. It was his understanding, his organizational talent that saw the Assembly through its first shaky years. It was his foresight to seek and his success to enlist the cooperation of the Jewish Theological Seminary, the Rabbinical Assembly and the United Synagogue of America in founding the Assembly.

I daresay that this was the key development in our history, the critical difference between our success and the failure of the others. The fact that the Cantors Assembly had been organized as an arm of a national organization of synagogues and of its academic institution gave it a stature and an image without which the Assembly could never have taken hold so quickly. **NO** other single factor was so vital. No other cantorial group, no matter how nobly conceived has survived without the protection, the sponsorship and assistance of a national synagogue movement. A careful reading of the early minutes of the organization will prove that David Putterman and the others saw this and understood its meaning. They set the Assembly on a course from which it was ultimately to achieve its close and indivisible unity with the Conservative Movement.

By 1949, Assembly membership had grown to almost 100. By 1957 we were almost 300. Today we are 400.

Second, what has been accomplished?

A school for cantors had been a continuing dream of cantors for almost two centuries. While the dream was particularly close to hazzanim its implications were as potent and as wide as Judaism itself. A school for cantors would once and for all formalize hazzanic studies, establish hazzanic standards and place hazzanut on a firm academic foundation. So it was **not** unexpected that the Assembly's first order of business,

after it was established, was to petition the Seminary for the establishment of such a school. While the Seminary agreed in principle, a lack of funds made it impossible to put the principle into practice.

However, the Assembly persisted. Finally, in 1949 a small hope was extended to us. If we would raise, what then must have seemed like **an** enormous sum of money, if we would raise \$25,000 the Seminary would establish a school for cantors.

Two years of strenuous effort followed. Finally in 1951 we were able to turn over the Seminary the sum of \$22,751.02 with a promise that the rest would shortly be forthcoming. The Seminary accepted our pledge and shortly thereafter initiated the process which led to the establishment of the Cantors Institute.

Since that day the financial needs of the Cantors Institute became a prime concern of the Cantors Assembly. Having fought for the school, having made the effort to establish at last an accredited and recognized school for cantors on these shores the Assembly was determined that it would not fail.

So, cantors across the country went to work, singing in concert, begging, cajoling, charming the members of their congregations for these vital funds. Over the years, the Assembly raised and tuned over to the Cantors Institute the sum of almost three hundred and **twenty-five** thousand dollars.

**Kohelet** taught that there is a time for everything. Each event in the life of man has its propitious moment, the one instant when the elements conspire to make something happen. I think that it can also be said that in addition to **et lokol** there is also **ish lakol**, a man for everything. Nothing great ever happens except when there is the right man at the right time.

I say this because a stranger here might be tempted to ask, how did hazzanim, who were never known for being practical, or wise, how did hazzanim ever manage to gather together over three hundred thousand dollars in so relatively short time?

We did it because we had not one right man but several, Charles Sudock, Arthur Koret, Isaac Wall, I, vid Leon. But two men especially must be mentioned here. Two men, at the right time raised our sights, stiffened our resolve and by the force of their energies and personalities changed entirely our concepts of fund-raising. Moses Silverman and Saul Meisels are these two men. It was they who saw and understood how great were the needs of securing the future of American hazzanut. It was they who pointed **out** how inadequate, by comparison, were the results of our earlier campaigns. And they did not stop with advice. They, themselves, set the pace; a pace that has never slackened nor abated.

But even the dedication and the devotion **of** our members is only half the story.

The other half is the ever-growing number of understanding and generous laymen in communities across the country who love hazzanut and who have translated that love into the dollars that will assure its authenticity, its creativity and its continuity in the years ahead.

With the passing of the great publication centers of the European Jewish community the establishment of a program for publication became a must for the Assembly. Implied in this responsibility was the need to provide not only hazzanic materials but books and music that would meet the needs of the Jewish community at large.

In 1954, the Assembly published its first small volume, "*Rabbotai Nevarekh*," the first complete musical seeing to the *Birkat Hamazon*. A year later came Volume One of an anthology of congregational tunes for the Sabbath Eve, "*Zamru Lo*." Also begun in that year was the project to publish the first corrected and annotated scholarly edition of the works of Salomon Rossi, "*Hashirim Asher Lishlomo*," first published in Venice in 1623. There followed then the reprints of two rare masterpieces, the synagogue songs of A. S. Ersler and the priceless collection of *zemirot* edited by A. M. Bernstein, "*Der Musikalisher Pinkas*."

The publication program picked up speed and scope in 1958 and since then have come Volume II of "*Zamru Lo*" for the Sabbath day, the hazzanic collections of Gershon Shaposhnick, Ben Zion Hoffman and Sholom Zvi Zemachson. These were followed by the two volume collection of the synagogue and folk songs of Pierre Pinchik, the collections of Joshua Lind, Zvi Talman and Israel Alter.

Last month, after eleven years, came the historic and truly beautiful 3 volume edition of "*Hashirim Asher Lishlomo*" in whose publication we were joined by the Jewish Theological Seminary. These publications represent an expenditure over the years of over \$30,000. It is comforting to know that our program has produced a reasonable profit and that with few exceptions the works are either sold out or close to being sold out.

Only this week was published our newest book, "Eight Songs From Jewish Folklore," an attempt to rescue a number of rare ethnic treasures from oblivion.

In addition to its own publications the Cantors Assembly has instigated through commissions the publication of a folio of wedding music, two complete Sabbath services by Israeli composers and a series of 15 liturgical compositions by some of the most prominent composers of our time.

If, as most observers agree, Jewish music has been experiencing a renaissance these last twenty years, it is hardly a coincidence that the dates of the renaissance coincide so completely with the lifetime of the Cantors Assembly. It was the Assembly, beyond a shadow of any doubt, that first awakened the modern hazzan to the challenges, to the infinite opportunities for service and growth which are inherent in our profession today. It was the Assembly, through its standards, its publications, through its conventions and study programs that put before the cantor a vista of steadily expanding musical activity. Under these influences the cantor began to demand new and better materials. A flood of new music from commercial and non-profit publishers was the answer. In this fashion the Cantors Assembly has enriched not only hazzanut but the cultural resources of the entire American Jewish community as well.

Statistics are not easy to listen to or easy to grasp. It is true that we live in the age of the computer but

statistics alone do not tell any story. But taken together with other facts they can help paint a picture. In a moment I hope to go on to some other facts but for the moment let me add a few more statistics.

During the last sixty years several attempts were made to publish a periodical of hazzanut. The most successful attempt, Jacob Beigel's "Jewish Music Journal," folded after five issues.

In 1947 the Assembly began to publish a mimeographed pamphlet which it hopefully called "The Cantors Voice." When you look back at those first issues you cannot help but be impressed by the determination and devotion of the first Editor, Morton Shanok, who produced, against great odds — and with little help — sixteen issues.

In 1954 I succeeded Morton Shanok as Editor. The mimeograph format was abandoned in favor of a printed newspaper. Gradually, the scope and its scholarly content were enlarged. Over the next four years we published twelve issues of the new "Cantors Voice." Paul Kavon followed me as Editor and supervised the publication of four issues. He was followed in turn by Charles Davidson who edited the last fifteen issues. Under each new editor the publication added new ideas, new depth, new interest, and new readers.

Even as we continued to improve the "Cantors Voice" we hoped that one day the little newspaper would give way to a full scale journal. In the last few weeks that hope was realized. The "Cantors Voice" which served us so well for almost twenty years has now given way to a new and promising "Journal of Synagogue Music." We feel that this new and more imposing journal will bring out and encourage even greater scholarly achievement than ever before. We hope that it will attract even more important figures in the musical and hazzanic world as contributors. We now have the tool. Only the future will tell how well we shall use it.

It cannot be denied that the Assembly has come a long way. It is now the largest and most influential organization of hazzanim in the world. But what of the individual hazzan, the man in the ranks? How has the existence of a Cantors Assembly changed his life, his professional attitude and his future?

We have come a long way from the days when hazzanut was a profession without security, with few common goals, with a glorious past but almost no future. A long way, indeed. Here, again, some statistics:

Sixty of our members have now served one and the same congregation for ten years or more. Thirty-three have served one and the same congregation for twenty years or more. Twelve have served the same congregation for thirty years or more. Three members, may God bless them, have served and continue to serve the same congregation for forty years.

In 1948 the retirement program, first established for the rabbis of the Conservative Movement was opened to members of the Cantors Assembly. Two men were enrolled that year. Each year new participants have been added. This last year, thanks to an active campaign by your officers, — a record total of sixteen new participants were enrolled. As of February 15, 1967,

141 cantors were covered by the plan. Six additional applications are awaiting official approval. Some 30 other members are protected by some sort of individual program initiated in their behalf by their congregations. This means that today almost fifty percent of our membership is covered by some retirement program.

Today, the Joint Placement Commission for Hazzanim in which we and the United Synagogue and the Seminary are joined, places no cantor in a congregation without a retirement program.

Almost 200 cantors and their families are now covered by the Cantors Assembly Major Medical Plan, and it is our hope to be able to announce, in the near future, details of still additional life insurance to be bought for the members of the Assembly from reserves which we have been accumulating for this purpose. Such a plan will require no additional expenditure on the part of the member.

Perhaps the most sensitive area of concern for any professional is placement. Involved in this is not only the very real and serious problem of making a living but equally important factors having to do with one's growth and advancement in his chosen profession. Under the best of circumstances when a man is out of a position, or looking for a better one he is uneasy. Thus a placement agency must be concerned not only with finding a post for a man that will provide a livelihood and an opportunity for growth and advancement, but it must also be very much concerned with the manner in which position and applicant are brought together.

Today, placement is the responsibility not only of the Cantors Assembly but of the Seminary and the United Synagogue as well. As a result of our experience over the years we have been able to develop an apparatus that accomplishes the difficult and delicate job of finding the right cantor for the right congregation with a minimum of embarrassment to the cantor and with as little delay as is possible. Of course, no one ever finds a new position quickly enough but if we have indeed compiled a noteworthy record of tenure, as I indicated a few moments ago, it must certainly be fair to give at least some of the credit to our placement commission, which first introduced these men to the congregations they serve. No placement procedure is perfect but I have a feeling we must be doing something right.

One of the richest assets of a truly great organization is the human element. What kind of men, what kind of leadership has the organization produced? More important, what is the quality of the younger men growing up in the ranks? Do they epitomize the best that the organization stands for? Are they being prepared to assume leadership when the time comes?

I think that it is remarkable and worthy of note that the Cantors Assembly is blessedly free of internal strife and politicking. Never once in our history has there been an upheaval in our ranks. Never once has a leader disappointed the membership. Never once has the membership repudiated the leadership of men elected to office. This is not to say that we have **not** had serious and deep disagreements over individual issues. We have had our share. But somehow we have

been able to sense intuitively that we cannot afford endless discord, petty grievances and power politics. Sooner, or later — and often sooner than later, differences were resolved so that at all times, whatever the internal disagreements, the Cantors Assembly has faced the world as a united organization of hazzanim.

We have been blessed since the very beginning with leaders who led more by example than by exhortation, more with love than with law, more with selflessness than with selfishness; a host of men to whom we all are indebted but who will forgive me if I name only the Presidents lest I inadvertently omit others to whom we are also indebted: Abraham Rose, Max Wohlberg, Nathan Mendelson, Charles Sudock, Isaac Wall, Moses Silverman and Saul Meisels. They played no small roles in the genesis of this day.

I spoke also of the second generation. Have we built only on our own strengths and only for the moment? Or have we built with an eye to the future?

Let me tell you of our proudest assets.

Only fifteen years ago we helped establish a school for cantors. Today one of its graduates (Solomon Mendelson) is a member of its faculty, and an officer of the Cantors Assembly. In his congregation, which he has served since before he graduated, he has grown from boy to man. He is a fine hazzan and he could have satisfied his congregation in his role as *sheliah tzibbur*. But, the Institute and the Assembly provided him with broader visions. He became the conductor of a 50 voice mixed chorus. For the past five years he has produced a program of musical activity that would be the pride of a cantor with twice the experience. Somehow he has managed to convince friends in and out of the congregation to help enlarge the treasure of Jewish music. As a result there was established a publication fund in the Assembly with a contribution by a friend of \$13,000. In these last three years he has also commissioned three major works, performed them to tremendous acclaim in his own congregation and in the general community as well. Last year he and his group, at their own expense, came to perform for us in Convention. This year his last concert, also featuring a newly commissioned work on civil rights in America, will soon be seen on national television.

Tomorrow you will meet a young man (Jerome Kopmar who thrilled a packed concert hall last year with an exquisitely trained youth chorus that came 700 miles at their own expense to sing a newly commissioned musical service. Somehow, this young man was able to inspire these children and their parents to underwrite the trip, and to commission and -record the service. Tomorrow he will return, not with 35 youngsters, but with 70, to perform a second work commissioned by his congregation and recorded by the group after a spectacularly successful premier performance.

Last week he called me, the joy just bubbling through the phone. He had **just** signed a new five year contract, and what he was most proud of was not the increase, not the retirement, but the explicit promise of his congregation to provide him with funds to commission each year a new Jewish work for childrens chorus. How many of us will be able to say, five years from **now**, that we have been responsible for creating seven

new Jewish works for the Jews of tomorrow? How many of us have earned the respect and affection which are symbolized by tomorrow's performance?

There is another young man (Arthur Yolkoff), an early graduate who composed the unusually beautiful service for children performed last year. Over the years he has developed a music program and a following that have won him national recognition. He is a member of our Executive Council. In between times he does stand on his dignity but is ready to do whatever is asked of him for this Assembly. He spends his day off in the office of the Cantors Assembly assisting Mrs. Druckerman.

A classmate of this young man, Morton Shames, formerly a member of our Executive Council, recently celebrated ten years in a Massachusetts congregation. He, too, organized and conducts a large and expert chorus from among the members of his congregation. When he was asked to choose the gift he wanted most for his anniversary he asked for funds to present a full-scale concert of Jewish music. He got the funds, and I was there to join with him, with three other colleagues, his large chorus and a symphony orchestra in a program which will never be forgotten by the two thousand men and women who heard it. I have never yet called upon him to do something for the Assembly when he has not accepted graciously and with thanks.

Still another classmate, Robert Shapiro, after graduation, found a position in the deep South, far away from the mainstream of Jewish life. You might think that he would have lived out his life in that out-of-the-way community without excitement, with few pressures from a congregation that was trickled to death to have a cantor. But he, too, had been inoculated with the same fever. His musical undertakings have given that congregation a new approach to Jewish life, a new appreciation of their hazzan and an excitement which they had never known. Only last year he received national recognition from an organization never before known to be overly friendly to Jews.

I could go on to describe the activities of at least a half dozen other such young men, but I think I have made the point. These are some of our proudest assets. Now, you decide whether there is hope for the future of hazzanut.

If I were to be asked to characterize the nature of the American cantorate of these past twenty years I might say that this was a time in which the cantorate had at long last awakened from its sleep and had begun to find itself. In spite of the impressive list with which I have tried your patience, these years must be characterized more as years of search, years of questioning, than years of solutions and years of accomplishments.

These have been years of wrestling with single, great overriding questions and of experiments with many, many answers. Years, also, of many questions to which there are even now no answers. We have had momentary glimpses of wonder and endless days which brought with them nothing but the burdens of weariness and frustration. Still, the search for answers continues for only from questions may come understanding.

It is possible that hazzanut, as we know it and understood it, may crumble under the impact of our continued search. But if it does, only further questions will discover for us a new, brighter hazzanut.

The next twenty years stretch now before us. Knowing from whence we have come, can we determine where we are going? How shall we meet the challenge of the day that lies beyond the next curve of earth?

It must be evident to all that we live in a world being transformed before our very eyes. Technology, gathering more and more speed, like some giant snowball, seems intent on pushing us to a point where, for the first time in the history of man, his grasp will exceed his reach. Is it any wonder then that we hear from all sides the question — "What's heaven for?"

Judaism has been providing the answers to that one question for four millenia and will continue to do so for so long as there are scholars and teachers, poets and singers.

We have founded an Assembly, pooled our efforts, our dreams, our resources, our hopes better to carry out our responsibility of assuring the continuity of our people and of our faith.

**Here** are some proposals on how we should deal with that responsibility in the years ahead.

I. It seems to me that our first and finest efforts should be tuned to enlarging and strengthening the Cantors Institute.

While it is a school in which we all take pride there is much that can be done to improve it. The Cantors Institute, is as you know, a school of the Seminary. Its policy, administration and curriculum are the sole responsibility of the faculty and the Seminary administration. The Cantors Assembly can advise and suggest — and where necessary offer ways and means by which these suggestions may be implemented, but it can only suggest.

There is, however, one area in which we can act. One area in which the Institute would welcome our active cooperation and assistance. That is the area of student recruitment.

Certainly in this great country we should be able to find more than a mere handful of students who should be preparing for meaningful and satisfying careers in the cantorate. If each of us would, in the course of our ministry, encourage just one student to enter hazzanut our future would be assured.

Is it too much to expect that a hazzan would be in the course of a twenty or thirty year relationship with a congregation so impress a young man in his community with the nobility of his profession that he would want to follow in his cantor's footsteps? Is not our success or failure in impressing young people a reasonable and revealing gauge of our own success or failure?

Increasing the enrollment would benefit the school beyond the vital increase in graduates. A larger school will require a large faculty, larger and more efficient facilities, a more exciting and more rewarding program of extra and co-curricular activity.

II. There must be created in those who prepare for the cantorate an atmosphere of *hislaavus*, of enthusiasm for

hazzanut and for Jewish music. During a man's student days he should be exposed to and participate in every conceivable form of Jewish musical expression. He must hear and meet the greatest artists, composers and hazzanim of our time, not only as performers, but on a person-to-person basis, much in the same way that students in the rabbinical school can meet and talk to a Heschel, a Kaplan, a Liberman, a Halkin and others.

The students themselves must be provided with continuing outlets for their own growing activity, creativity and imagination. It is only in this way that they can be adequately prepared to serve a congregation. As we know, only too well, it takes more than a good voice and a good *Hashkivenu* to meet the challenge of today's congregations.

Cantorate an atmosphere of *hislaavus*, of enthusiasm for

This valuable experience for students must become a project of the Cantors Assembly. We must make available a program of musical and artistic activity in the form of concerts, lectures, recitals, productions, choruses and symposiums much in the same way as we have provided them for our members at our own annual conventions.

It is not unreasonable to imagine that such a program of activity might eventually become partially or completely self-supporting if it were offered to the public. The Cantors Assembly could only gain in prestige, in stature and in the knowledge that it was doing its share in filling Schechter's "empty page," and even in preparing new pages for the future.

3. There must be instituted at once a reappraisal of the curriculum of the Cantors Institute. The synagogue of our own day, to say nothing of the synagogue of tomorrow, is already making demands upon its staff which were unknown and unheard of a generation ago.

There is no doubt that the next generation of synagogue *balebatim* will be more highly educated, more cultured, more sophisticated than any previous generation in our history. We have only to consider that between 75 and 80% of all Jewish high school graduates go on to college and to professional schools. The implications of this one, simple statistic must be obvious to all.

It will be vital that the cantor of the future be thoroughly grounded in general musical knowledge even before he attempts to begin the specialized study of hazzanut and Jewish music. Tomorrow's cantor will need to be as familiar with the music of Beethoven as he is with the music of Sulzer, with the atonality of Schoenberg as with the lyricism of Schorr and Levandowski. It might even be good for him to know as much about John Cage's electronic music as he knows of Rosowski's variations of *munach et-nachta*.

Only with a thorough knowledge of general musical theory, harmony counterpart and structure and style will he fully understand the uniqueness, the beauty and the tradition of Jewish music.

How should the Cantors Institute provide that background? Is it necessary, or better still, can the Institute afford to provide the student with a competent faculty to teach general musical knowledge? I do not believe that this is necessary or even wise.

It should be possible and would be desirable for the Seminary to reach an agreement with a Julliard School, with a Curtis Institute, with an Eastman School to provide cantorial students with a program of general musical studies much in the same fashion as has been reached with Columbia University to provide students of the Teachers Institute with a program of secular education and general courses in the Joint Program sponsored by Columbia and the Seminary.

Not only would such an arrangement permit the cantorial student to benefit from a superior faculty but it would also expose him to a still greater variety of musical experience and thought.

Can it be done? Should it be done?

To both these questions the answer must come from you: "It *must* be done."

4. Let me turn now to another problem with which we must begin to deal immediately. It is the question of tomorrow's Jewish music and tomorrow's Jewish composer.

In the world of music, we Jews are certainly blessed. Even the most casual perusal of a list of performers and composers of music, folk, popular or classical, cannot but help reveal that Jews are represented on that list to a degree far beyond what our members might dictate. No one will dispute this fact. One cannot name a field of musical endeavor in which a Jew does not stand in the forefront. Something there is about the Jewish soul, about the Jewish past, about the Jewish outlook on life that produces musicians, singers and composers in almost scandalous profusion.

And yet when we begin to list the composers who devote their creativity in some appreciable degree to Jewish music we need no computer, no adding machine. We need less than the fingers of our two hands.

All the more honor and credit to these *yechidey s'gulah*, these few chosen ones who do remain with us for their loyalty, their perseverance and their talent.

But are these thin ranks not a people's shame? Is this not a cultural tragedy so enormous as to defy description? Why have we not attracted these performers, these composers to sing and to play and to create our songs?

Can it be that we have failed to inspire them as we were once inspired by those who preceded us?

Can it be that we have shown little interest in their efforts?

Can it be that we are always ready to criticize without having taken the time, the money, the effort to teach these alienated musicians the message of Jewish music?

Look into your own hearts, my colleagues. How many of you have come away from a performance of new and possibly strange Jewish music ready to tear it and the composer to shreds just because it doesn't sound like the Jewish music of the past?

How often have you and I found little groups of cantors at conventions chewing such a composer to bits and savoring every mouthful because their ears searched in vain for a bit of *freigish* or *Hashem Moloch* or for a high Bb for the Cantor?

Is this the way to attract the young talent we must have if we are to survive? Is this how we assure the continuity of Jewish music?

It is high time we did something positive. It is easy to criticize — but it is cruel and destructive if we learn nothing from it.

May I propose to you that it is a matter of utmost concern to us now to investigate some program, some means by which we will attract to us young, performing and creative talent and begin to prepare these artists to contribute to the mainstream of Jewish creativity.

Perhaps what is needed are scholarships for such talents, or grants for Jewish study or any of a dozen other methods by which other professions are recruiting new talent. God has blessed us with such abundance, is it not to profane His gifts to ignore them, or even worse, to repel them when they try to serve?

Can you think of a better use for our money? I cannot.

And now at long last I come to ourselves. What of us, hazzanim? How shall we move into the future?

We are taught that man's highest dream is God. Is it not also true that God's highest dream is man? In all the universe there are but these two secret nuclei that bind it together: Man's dream of God and God's dream of man.

And the two dreams are alike one to the other as two birds flying together. Through all time, above the tumult of earth, in the chill blackness of heaven, these two dreams have been yearning for each other, calling to each other, wooing each other across the endless emptiness.

Ages come and ages go and still the two do not meet. But they know each other. And they call to each other, spanning the gap with a bridge of love that is Prayer.

Some day these companion dreams will meet and touch. Until then man must pray.

And this is the awesome sacred task of the hazzan: to arouse man, to awaken him, to remind him that light eons still separate the dream of God from the dream of man.

It is not an easy task to pray so deeply, so sincerely that others hearing you will also be led to pray. It is an art.

And we have assembled to study and to celebrate that art; the mastery of the art of prayer. Like all art it is always perfectable but never perfect. Like all art it demands constant practice, constant study, constant and continuing self-analysis and growth.

Hazzanim have an additional responsibility to this art. The art of prayer is not art for art's sake but rather *leshem shamayim*, an art for the sake of God. And we shall never achieve that elusive perfection which we seek unless we are worthy of it.

In the attainment of this perfection I see three crucial prerequisites before us. Crucial for us as hazzanim, crucial if hazzanut is to survive this age of doubt and cynicism, death and sophistication.

First, we must recognize and accept an even stronger discipline than any of us, even the greatest of us, has carried until now. This discipline involves not only

adherence to standards and principles, nor even to the prompt payment of dues. It involves much more. It involves personal growth. It involves deeper knowledge of the old and the development of an open mind to the new.

We must begin to look upon study as a constant and necessary factor in our lives. Study, for the Jew has only a beginning. It has no end. Judaism is a discipline that imposes a life-time of study. How can hazzanut, which comes to enhance Judaism, demand anything less?

The kind of study of which we are speaking here is not the haphazard reading of an occasional article, the mastery of a new recitative or even attendance at a lecture, but rather the discipline of regular, regulated study in a recognized institution of learning, or under a properly organized, carefully supervised and loyally attended course established by colleagues.

There are few of us who serve in so remote a community that they are not within reasonable distance of a college, or university or music school where college level courses are available even to non-matriculating students.

Each summer the Cantors Assembly should sponsor, in conjunction with the Cantors Institute or with a recognized school of music, a two or three week intensive seminar in some aspect of music discipline and hazzanic study. If necessary, members of the Assembly should receive scholarships to help defray costs and as incentives to continued study.

Is there not also some area of specific Jewish study in which we can become interested? And are there not at least a dozen fine Jewish academic institutions across the country where we may pursue Jewish studies on a similar basis?

Can we afford to cut ourselves off from the *muyim chayim* which is Torah? Only if we are prepared to break the essential bond of life for one who would be a Jewish leader and teacher.

A hazzan — or a rabbi — who does not himself grow in his Jewishness day by day cannot hope to pray or to preach or to teach with authority.

Second, we must renew our courage and our strength to adhere even more loyally to the standards we have set for ourselves. I know, only too well, the disappointments, the disillusion which come when the congregation does not understand, when they turn away.

We aim so high and what we achieve is often so ordinary. When we try to show the way to something better; finer, truer, how often are we reminded that we must first be entertaining?

But we dare not give in. Precisely at such moments we should stand firm.

Finally, if we can learn anything at all from the long history of hazzanut, a history marked by great surges upward and tragic falls, it is that the hazzan has been at his best in those times when he was closest to his faith, most faithful to his profession and most attentive to the needs of his people.

An ancient scholar, praising a great hazzan of his time said it simply, but profoundly: '*Kolo Koleinu*.' He is great because in his voice, our voice is heard. He was saying, I think, that a hazzan is most authen-

tic, truest to his *schlichut* when he is concerned with the children of Israel, with his people. When his voice is a projection, not of **his own soul, not of his own** need, not of his own ambition, but rather of the soul, the needs, and the ambitions of those who deputize him as their *shaliach tzibbur*. The hazzan sings best when he sings the song of his people.

I think this simple creed, Kolo *Koleinu* carries a message for all of us. Let us look into our own hearts, my colleagues. We know best whose song we sing. Is it our own song or is it the song of the children of Abraham, Isaac and Jacob? Is our song weighted down with our own ambition, with our own vanity, with our own striving, or is it woven out of the needs, the failings and the blind gropings of those who call us their hazzanim.

It is told of Levi Yitzhak of Berditchev that he and a group of hassidim were visiting in a great Jewish city that prided itself on its piety and learning. They were invited to daven in that city's most renowned synagogue. When the Berditchever and his hassidim arrived at the synagogue Reb Levi refused to enter. The hassidim pressed him for a reason and he told them: "The synagogue is full of words of Torah and prayer."

This seemed the highest praise to his disciples, and even more reason to enter the synagogue.

When they questioned him further, Levi Yitzhak explained, "Torah and prayer should be pursued for the sake of heaven not for the sake of pride and vanity. Words uttered without fear of God and without love of Israel do not rise to heaven. I sense that this synagogue is choked with Torah and clogged with prayer."

At this anniversary convention of master baalei *tefillah*, I pray with you:

May the Almighty bless us.

May our song ever rise and ever be acceptable to Him Who delights in song.

May we ever be worthy to teach and to pray.

May our song and the songs of our people ever be one and indivisible.

And may our song guide all mankind to attain the vision of the Prophet so that the sword may be sheathed forever and that we may, yet in our own day, begin to assist in the preparation of the plow-share.

TUESDAY, MAY 16th, 1967

MORNING SESSION

20th ANNUAL MEETING

CANTORS ASSEMBLY OF AMERICA

Presiding:

**HAZZAN SAUL MEISELS**

REGIONAL REPORTS

NEW ENGLAND REGIONAL BRANCH

Our Region, once again, can report progress in accomplishment and growth. We have been blessed with men who are devoted and consecrated to the purposes of our Cantors Assembly.

We are extremely thankful to Cantor Gabriel Hochberg for the many breakfast meetings and social gatherings during the season which the Cantors enjoyed immensely, thereby giving our region the impetus and will to work together for all our endeavors. We cite especially the meeting which took place in Providence, R.I. on Tuesday, March 21st, with the executive Vice President of our Assembly, Hazzan Samuel Rosenbaum as guest speaker. Thanks for this undertaking are due to Cantor Ivan Perlman.

Our meetings are held in the format of a lecture, Havah Nashir and then business related to local and national problems. These sessions have proven to be interesting and stimulating. Our own colleagues, Cantors H. Leon Masovetsky, Daniel Green, Gregor Shelkan and Abraham Shonfield have been preparing lectures and papers, and a discussion follows each meeting.

Our region this year will not hold any concert. However, we are the first region in the country to urge each member to raise the minimum sum of \$100.00 for the Scholarship Fund of the Cantors Assembly. We hope to be able to report progress at the convention and trust that other regions will follow this suggestion. We believe every member can raise \$100.00.

Next year a March concert is contemplated.

We extend our best wishes for a successful convention and another year of fruitful endeavors for the benefit of our sacred calling.

Respectfully submitted,

**Hazzan Irving Kischel, Chairman**

#### MONTREAL REGIONAL BRANCH

Montreal has only four Conservative synagogues. This automatically hampers activities on a large scale. With this small nucleus, however, we did manage to **arouse the interest and a degree of participation of** some of our local hazzanim. It is our hope that we will be successful in adding their names as members of the Cantors Assembly, ultimately.

We had two outstanding events in our city: On Sunday, March 5, 1967 at the invitation of Cantor Mendel Fogel, Cantor Moses Silverman of Chicago gave a magnificent lecture on the history of hazzanut at the Shaare Zedek Synagogue, where many of our local hazzanim joined us. This was followed by a social gathering at my home. It was here that we discussed with the local hazzanim the possibility of adding their names as members of the Cantors Assembly.

The main event of the season was the concert held in the Main Sanctuary of the Shaare **Zion** Synagogue. This event can be noted as an overwhelming success. Over a thousand people responded enthusiastically to this evening of music. The participants were: Benjamin Siegel of Great Neck, N.Y., Solomon Gisser, Montreal, Hyman Gisser, Montreal and Mendel Fogel of Montreal, accompanied by the Shaare Zion Choir.

It must be recorded that Cantor Benjamin Siegel, at the eleventh hour, consented with much graciousness to substitute for Cantor Arthur Koret who could not appear because of illness.

The net proceeds were in the neighborhood of

32,000 and will be turned over to the Cantors Assembly at this Twentieth Annual Convention.

I am hopeful that next year's Annual Report of the Montreal Branch will exceed this one in progress and in concrete achievement.

Respectfully submitted,

**Hazzan Solomon Gisser, Chairman**

#### METROPOLITAN REGIONAL BRANCH

The Metropolitan New York Region was privileged to be chosen as the "Pilot" region for the first series of in-service courses in cooperation with the executive of our Assembly.

Hazzan Max Wohlberg lectured at seven sessions (prior to the *siyum* at the convention) on various aspects of *nusach*. The second hour of each session was devoted to a study of various texts, including the Prophets, and some from our liturgy. Mr. Barry Chazan, of the Forest Hills Jewish Center, delivered three papers on the Prophets. Hazzan Samuel Rosenbaum lectured on prayer, and also presided over several luncheon sessions devoted to practical aspects of our ministry.

A good number of members of the New Jersey Region joined with us. We hope that the benefits of this experience will accrue to other regions in our Assembly.

Respectfully submitted,

**Hazzan Solomon Mendelson, Chairman**

#### NEW JERSEY REGIONAL BRANCH

This year, the New Jersey Region has continued the progress of the past few years. The Cantorial Ensemble appeared at concerts twice during the month of May. These concerts were held at Temple Beth-El, South Orange, New Jersey and at Congregation Beth Mordecai, Perth Amboy, New Jersey. Our ensemble is conducted and directed by our very able Hazzan Leopold Edelstein.

The expected figure to be contributed to the Cantors Assembly Scholarship and Publications Fund from these two concerts will be approximately 83000 to 84000.

The relationship between the Cantors Assembly, Rabbinical Assembly, and the United Synagogue of America in the New Jersey Region is excellent. At this moment we are working together for the benefit of the Solomon Schechter Day School in Union, New Jersey.

I wish to express the appreciation of the New Jersey Region as well as my own gratitude to our Regional Secretary, Hazzan Israel Weisman, for his loyal and devoted efforts.

Respectfully submitted,

**Hazzan Moshe Weinberg, Chairman**

#### TRI-STATE REGIONAL BRANCH

The Tri-State Region of the Cantors Assembly of America held two important and fruitful meetings in 1966-67.

The Fall meeting took place in Akron, Ohio on November 14, 1966 at Beth El Congregation. A report

was given by our president about the study program recently innovated by the Metropolitan New York Region. Although the members of the region liked the idea very much, and would like to have something on the same basis in the Tri-States, it was nevertheless realized that the region is too large and widespread for such a program to be successful. It was decided to continue with our regular meetings when provisions will also be made for studies in Hazzanic and related subjects.

It was agreed to extend our congratulations and good wishes for success to the editors of the Cantors Voice in its new format, and also, to try and get subscriptions. The following were elected to serve in the coming year: Hazzanim Jacob Sonenklar, Honorary Chairman - Louis Klein, Chairman - Shabtai Ackerman, Co-Chairman - Jerome Kopmar, Secretary-Treasurer. Hazzan Rueven Frankel was unanimously commended for his excellent work as chairman for the past few years.

After listening to a detailed report by Hazzan Meisels on the subject of the commissioning of Hazzanim, the Region extended its support to the-officers and Executive Council. An excellent lecture was delivered by Dr. John MacDonald on the "Art of the Conductor". The talk was very well received, and a lively discussion followed.

The Spring meeting took place on Monday, April 3, 1967 in Detroit, Michigan. The President of the Cantors Assembly gave a detailed report about the projects and aspirations of the Assembly, as well as a preview of the 20th Anniversary Convention at Grossingers, where a great number of the colleagues of the Region will be represented.

A very interesting lecture was given by Rev. Father Peter Rieke of Duns Scotus College on The Georgian and Plain Chant. After the lecture a group of Seminars sang a selection of their repertoire which was very well received. The day session was followed by a stimulating and festive banquet. It was well attended by the members and their wives.

For the first time in the history of the Region, the officers were officially installed. The officers of the Region were installed by our President Hazzan Saul Meisels, and the officers of the Detroit Cantors Association were installed by Hazzan Jacob Sonenklar.

The evening terminated with a very interesting concert, with demonstrations in the art of improvisation. Two useful recitatives were distributed to the colleagues who attended this stimulating Regional Meeting.

Respectfully submitted,

**Hazzan Louis Klein, Chairman**

#### CHICAGO REGIONAL BRANCH

The 1966-67 season of the Chicago Region has been most successful and stimulating.

We have met regularly on the first Monday of each month. Following the business meetings, we have had interesting and informative programs: a report on the post-war Jewish communities of Scandinavia, presented by Cantor David Brandhandler; an interesting account

of current conditions in Israel; a lecture on physical fitness as related to singing of several musical presentations by our own members.

The highlight of our season was a seminar entitled, "A Day of Hazzanic Study", which was led by our distinguished colleague, Hazzan Israel Alter. Two sessions were devoted to study and discussion and a culminating dinner was held in honor of our beloved colleague, Tevele Cohen. This function was attended by more than 200 colleagues and guests, and a scholarship fund for the Cantors Institute was established in his name.

We are now engaged in preparations for our 2nd annual "Cantors in Concert" program which will take place this fall. The proceeds will be presented to the National Development Fund of the Cantors Assembly. We hope to exceed the \$5000 presented last year. We are also planning a series of regional study sessions dealing with the Sabbath *Mincha* and daily prayer services.

Respectfully submitted,

*Hazzan Morton Pliskin*, Chairman

#### WEST COAST REGIONAL BRANCH

In addition to attending courses at the University of Judaism, the West Coast Branch of the Jewish Theological Seminary, we have instituted a course of studies of "The Prophets" as a regular part of our monthly meetings, with instructors provided by the University. Two of our members are on the faculty of the Fine Arts Department of the University. Allen Michaelson instructs a class in Hazzanut, and Leon Bennett teaches a class in guitar.

We have continued cooperation with the Pacific Southwest Region of the United Synagogue, National Women's League, Federation of Men's Clubs and active participation on the United Synagogue Executive Council.

Our Third Annual Mid-Winter Conference proved the highlight of our year. As noted in the Executive Council minutes of Hazzan Rosenbaum, who attended, it was on the highest level. Hazzan Joseph Kohn of Las Vegas helped organize a conference worthy of national standards, and was responsible for the establishment of an annual gift to the Scholarship Fund of the Cantors Assembly by a members of his congregation, and a sizeable donation by his Temple Men's Club.

This year we have undertaken the goal that each man raise \$100 which we hope to present at this Convention,

Our future foresees a commissioning of a cantata for performance in early 1968 by our Region. We pray for a year blessed with whole-hearted cooperation of all Hazzanim, so that our labors will benefit Hazzanut as well as our own individual congregations.

Respectfully submitted,

*Hazzan Gerald H. Hanig*, Chairman

#### REPORT OF THE STANDARDS AND QUALIFICATIONS COMMITTEE

Hazzan *David J. Leon*, Chairman

The Cantors Assembly has grown to a membership of close to 370 members, Kein Yirbu. The Administration of so large an organization, the correspondence and telephone calls in terms of meetings, committees, minutes, dues, membership, a myriad of inquiries of all kinds, planning the annual convention, the mid-winter conference, personal conferences, emergencies; all this has become big business. I am sure you understand the point I am making. All the aforementioned requires the time, effort and energy of the officers, the executive council, committee members and our Eishes Chayil, Sadie Druckerman; all give of themselves with great dedication, willingly and unselfishly. I am reporting on the standards and qualifications committee which interviews members and non-members seeking placement. I must commend Morris Levinson, the previous chairman who did an outstanding job in carrying out, in a most commendable fashion, the work of this important committee.

As your new chairman, since last October, I or Yehudah Mendel have been in New York almost every week to meet with those seeking placement for yearly positions or for the High Holy days. The interview and the report as to the background, experience, personality, qualifications and in some instances exceptional abilities, of the candidates are invaluable to the placement commission.

Since October, 1966, we have interviewed 53 members seeking yearly positions, one member seeking a High Holy Day position, 29 non-members seeking both yearly and/or High Holy Day positions, 14 non-members seeking only High Holy Day posts, and 3 students of the Cantors Institute seeking posts. 3 non-members were rejected because of poor background and lack of musical knowledge.

In addition, four non-members were interviewed and told to further their studies before making application for High Holy Day positions. In all, we met with 107 individuals seeking placement.

In many instances, with members especially, after discussing their problems and analyzing their situations objectively they decided to remain in their positions and not seek placement.

In several cases, members having excellent positions, with good salaries and pension, sought placement because of some minor or insignificant experience which they enlarged and exaggerated into an emotional and unreal situation. We were able to aid a number of colleagues and they have remained in their congregations. If any colleague meets with a problem, we urge you to:

- (1) Not resign,
- (2) Call the Executive Vice-President,
- (3) Seek the aid of the chairman of the Standards and Qualifications Committee. We are all here to serve you.

I cannot, at this time give you the statistics of the Placement Commission. This is the time of the year when the largest numbers of requests, auditions, interviews and contacts are made by congregations and Hazzanim. The placement commission has always given a complete and full report at the first meeting following the High Holy Days. At that time, a full report by its energetic and devoted chairman, Morris Schorr, will be forthcoming. Thank you.

## INDUCTION OF NEW MEMBERS

*Hazzan David J. Leon*

I deem it a great privilege and high honor to induct the new members into the Cantors Assembly of America. On behalf of the officers, the executive council and our membership, I welcome you into our midst with a most sincere and hearty *Bruchim haba-im b'sheim Adonai*. By joining this Assembly of Hazzanim you add numerical strength to our progressive and dynamic organization. To be meaningful, your membership must carry with it the responsibility to participate and to contribute to the further growth and development of our sacred and noble calling. I sincerely trust that you will, individually and collectively, devote your time and effort, give of your knowledge and experience, serve willingly and with pride to fulfill the lofty aims and the challenging goals that the officers and the executive council of our Assembly have set for the future.

We are all familiar with the tradition of several decades past, when almost every congregation announced the choice of its Cantor for the "Yamim Nora-im" with a billboard and photograph on its facade and/or an announcement in the Yiddish Press with its call to the community "*Lishmoa E l Horinoh V'el Hatfiloh*". That call reached out to a community of worshipers and congregants steeped in the traditions of our forebears, who knew and loved the prayers and who approached the High Holy days with deep reverence and with awe.

Today's challenge is most demanding — we chant "*Lishmoa E l Horinoh V'el Hatfiloh*" to a generation far removed from our traditions — to a freer and more affluent society of the sophisticate and the intellectual, living in a constantly changing world with so many new and far-reaching discoveries every day. Upon you and upon us falls the great task to blend the musical heritage of our past with the new sounds heard each day. We must continue, all of us, to study, to teach and to learn — to gear ourselves toward a higher level of understanding, with a fuller knowledge of today's needs of the Jewish community.

Now comes the task I cherish, to induct and to welcome the new colleagues, who have satisfactorily met all our standards and requirements for membership:

David Bagley  
Baruch J. Cohon  
Bernard Dienstag  
Shlomo Friedman  
Israel C. Fuchs

Julian Gabler  
Samuel Gomberg  
Daniel Green  
Joseph Gross  
David Jacob

Stuart M. Kanas	Louis M. Rothman
Joseph I. Kurland	Jacob E. Tambor
Philip Moddel	Lawrence P. Tiger
Reuven Papir	Bruce Wetzler
Ephraim Rosenberg	Jacob Yaron
Paul Zhitomirsky	

I call upon this assemblage to join the new members in rising together as a symbol of the new and added strength of the Cantors Assembly of America.

*Ribono Shel Olam*, Master of the Universe, we invoke Thy blessing upon the newly elected colleagues who have joined the Cantors Assembly of America. "*Borcheinu Ovinu Kulonu K'echod B'or Ponecho*" Bless us together as one with the light of Thy presence. Sustain us in life, guard us in health — may we, with Thy love, continue in Thy service and in the service of Israel.

Amen.

## YIZKOR

HAZZAN **ARTHUR YOLKOFF**

Congregation Mishkan Israel  
Hamden, Connecticut

Each year, as we assemble in conference, we set aside a sacred hour from our deliberations and our joyful fellowship, to remember our colleagues and friends who have passed from our midst. This solemn custom we observe, so that the heart may remember. Some of those whom we now reverently recall departed in ripeness of years and mellowness of age; others, while still in the prime of life and of youthful vigor. We recall not only voices once raised in the service of God and Israel, but we remember also the personal qualities of character which blessed us all and are sorely missed at this hour.

Our sages tell us that although it is not incumbent upon us to finish the work, neither are we free to desist from it. We must acknowledge and hold sacred the unfulfilled strivings of our colleagues; to continue the work which they started and in turn left to us to continue. The glory of their faith, their love for Israel and all mankind, their devotion to Torah must be transmitted by us to the generations living and to those as yet unborn.

We, the colleagues and friends of those who have departed, will never forget their personal excellences which did so much to enrich our sacred calling. Those whom we have lost have indeed stamped the impress of their personalities and their talents on their surroundings and helped mold a new environment, making it ever possible *to sing a new song unto the Lord*. Jewish life has indeed been strengthened and enriched through their teaching and their song.

This Service of memorial was conceived, not alone to give voice to nostalgic recollections, but also to elevate and fortify us, the living. It was designed to strengthen and deepen our faith, to clear our vision so that we might see the purpose and meaning of our labors, to help us distinguish between what is vain and superficial and what is essential and enduring in our sacred calling.

0 Rock of Israel, shed the light of Thy *Shechina* upon us, as we stand with hearts made heavy by the loss of our brothers. We thank Thee for all that was exemplary in their lives, for all that was sanctified in their ideals. Imbue us with courage to consecrate our collective loss by deeds and works of dedication, as we name those of our colleagues who have been called to their eternal reward during this past year.

**David Brodsky** — A charter member of the Cantors Assembly of America, a member of its Executive Council, Chairman of the Ethics and Standards Committee and, a dedicated Shliach Tzibur of his congregation for 40 years.

**Abraham Shapiro** — who for almost two decades served with distinction as Hazzan of the B'nai Abraham Congregation of Newark, New Jersey and, as a faculty member of the School of Sacred Music of the Hebrew Union College where he imparted his talent and gifts to a new generation of Hazzanim who shall perpetuate his memory.

**Asher Mandelblatt** — a Hazzan of the Classic Old School of Hazzanut. A gentle man of deep conviction — a leaned, traditional Jew beloved by his colleagues, respected, and revered by his congregants over a ministry that spanned some three decades.

We also name those of our colleagues with whom we worked and shared during these past twenty years and whose labors in the vineyard of the Lord shall forever be for a cherished blessing.

Isadore Adelson  
Bernard Alt  
William H. Caesar  
David Chasman  
Joseph Cysner  
Harry Frelich  
Marcus Gerlich  
Leib Glanz  
Myro Glass  
Judah Goldring  
Jacob Goldstein  
William Hofstader  
Jacob Hohenemser  
Israel Horowitz  
Abraham Kantor  
Abraham Kaplan  
Adolph Katchko  
Jacob Koussevitsky  
Sigmund Lipp  
Joseph Mann  
Gerson S. Margolis  
Bernard Matlin  
Itzik Schiff  
Jacob Schwartz  
Rubin Sherer  
Hyman Siskin  
Jacob Sivan  
Mendel Stawis  
Isaac Trager  
Solomon Winter

May the memory of the righteous be for a Blessing. Amen.

## REPORT OF THE NOMINATIONS COMMITTEE

**Hazzan W. Belskin Ginsberg, Chairman**

The Nominations Committee presented the following slate of officers for the year 1966-67, which was unanimously elected by acclamation.

Arthur S. Koret, President  
David J. Leon, Vice President  
Morris Schorr, Vice President  
Yehudah L. Mandel, Treasurer  
Solomon Mendelson, Secretary  
Samuel Rosenbaum, Executive Vice President

The following were elected to the Executive Council:

### **For 3 year terms:**

Mario Botoshansky  
Michal Hammerman  
Ivan E. Perlman  
Kurt Silbermann

### **For 2 year term :**

Benjamin Siegel

### **For 1 year terms:**

Canada Region: Solomon Gisser  
West Coast Region: David J. Kane

Members of the Nominations Committee:

William Belskin Ginsberg, **Chairman**

Charles Bloch  
Isaac Wall  
Moses J. Silverman  
Harry Weinberg

## FOUNDERS SESSION JUBILEE LUNCHEON

Remarks:

**HAZZAN JOSEPH LEVINE**  
Congregation B'nai Amoona  
St. Louis, Missouri

Welcome to our **Jubilee** Luncheon. According to the dictionary, Jubilee means "an occasion of general rejoicing", which this certainly is.

But beyond that, the word has a special meaning for Hazzanim. It derives from the biblical Yovel and the three Hazzanic organizations represented here this afternoon may be likened to the three brothers whose names were derivations of that root-word, Yaval, Yuval and **Tuval — Kayin**. Yaval was the "father of tent-dwellers" and tents have been explained as **tabernacles**: How goodly are thy tents, 0 Jacob, thy tabernacles 0 Israel!

Yaval, then represents those Hazzanim whose traditional style it is to enter the pulpit singing **Ma Tow Ohalecha Yaakov**.

Yuval, the middle brother was "father of those who played the pipe"; the biblical word is Ugav which we moderns apply to the organ. So Yuval might be the prototype of those progressive hazzanim whose renditions of the service are characterized by organ accompaniment.

The third brother, **Tuval-Kayin**, pioneered in working metals, like copper, which were dug from the earth.

Like **Tuval-Kayin**, the Hazzanim of Conservative synagogues have worked with elements that have sprung from the soil — the American soil.

**Tuval-Kayin** — was a forger, just as we, who seek to forge a link between the extremes of tradition and **change**.

The three Hazzanic bodies are, like **Yaval Yaval and Tuval-Kayin**, brothers, the sons of one father.

In the bible, their father was a baladeer, **Lemech** — author of the first song in scripture:

**Adah V'tsilah Sh'maan Koli**  
**N'shei Lemech Haazeina Imrati**

And the sons readily admit their kinship to the father — just as he is recognized in them.

Take the **Lamed** and **Men** of **Lemech**: they add up to 70 — the exact age of the **Hazzanim Farband**. Furthermore, the word **Lemech** may be transformed to **Melech** like David, the **Melech**, the King who lived 70 years and earned the title “Sweet Singer of Israel” — so may the descendants of Yaval continue to sing the praises of God and of Israel for 70 more years, at least.

The **Chaf of Lemech** is 20 and, of course, it stands for the first 20 years of existence of the Cantors Assembly of America.

But, unlike the **Chaf of Lemech**, ours is not a Final **Chaf** but a **Chaf** for **Chalkalah**, sustenance.

**Ben Esrin Lirdof** — Yehuda Ben Teima enjoins us, at age 20, to pursue a livelihood. Now, with the completion of Saul Meisel's third term as president, we have come of age, and are ready to pursue not only our livelihood, but our destiny as well.

The youngest son, the American Conference of Cantors is 14 years old.

14 is **Yad Daled** or **Dai**, “enough”!

**Dai Lachakima Birmiza** — “A hint is enough for the wise”. 14 is enough for Hazzanim who can make their mark on the American Jewish community even though only a hint of what's to come is apparent.

But what has 14 to do with **Lemech? Lemech**, the progenitor is equivalent to 90.

Yuval, the son and organ-player is his offshoot and he's 14 years old.

Subtract 14 from 90 and you get 76.

**76** is Ayin **Zayin** or **Oz** — “Strength”.

Another famous line in the bible says **ozi v'zimrat yah** — “The Lord is my strength and my song”.

The implication for the American Conference of Cantors is clear: the strength of your song, the quality of your hazzanic endeavors in the 14th year of your existence, will, in your 15th year bear fruit

For, 15 is **Yad-heh** or **Yah. Ozi v'zimrat yah**. Combine your **Oz** with **Zimrah** and your 15th year will be blessed by God!

Furthermore, the **Zohar** claims that **Kol Hashvi-in chavivin** — all multiples of 7 are beloved by God!

The Hazzanim Farband is 70, or 10 times blessed. The American Conference of Cantors is 14, or twice blessed.

We are 20 . . .

Last year, after a great convention, everyone asked, “What are you going to do next year?” Well, this is next year, and it's our 20th, and we're enjoying another great convention!

Now, when they ask us about next year, we have an answer!

Next year will be our twenty-first, according to the **Zohar**, a true three-fold benediction year!

Fittingly then, to help inaugurate our 21st year we have with us not only representatives of the (3) Hazzanic bodies, but (3) representatives of our own Conservative **Mishpoche**:

Rabbi Nadich of the Rabbinical Assembly,  
Rabbi Kogen of the Cantors Institute, and  
Rabbi Segal of the United Synagogue.

They represent the Conservative movement in particular and their institutions embody the 3 pillars of Judaism in general:

The Rabbinical Assembly personifies **Torah**.

The United Synagogue personifies **Avodah**.

The Cantors Institute personifies **G'milut Chasadim**.

**AL Tikrei G'milut Ela G'malat** — “weaning”,

**AL Tikrei Chasidim Ela Chasadim** — “followers.”

The role of the Cantors Institute is to wean those who follow us in the Cantorate.

The trinary theme is carried through by the United Synagogue in the name of its Executive Director, Rabbi Bernard Segal. Segal sounds suspiciously like Segol — a cluster of three dots. These dots might well be the three United Synagogue affiliates, the Educators, the Directors and the Cantors.

Just as every dot in the Torah is important, — **Afilu Kotso Shel Yad, so**, every dot in the Segol or cluster of the United Synagogue is important.

The Seminary's triumverate consists of the Rabbinical School, the Teachers Institute and the Cantors Institute, whose director, Rabbi David Kogen must have also been chosen with an eye, or ear toward the school's curriculum.

The name Kogen might be read **K'higayon** — “like sacred music”. **Alei Higayon B'chinor**, “with sacred music played on the lyre”. What better name for the Director of a School teaching “Sacred Music”?

Finally, the distinguished emissary of the Rabbinical Assembly is Rabbi Judah Nadich, whose name also lends itself to interpretation. I prefer to think of it as a derivative of the Hebrew **Nadush** — “Let us thresh”, or better let us beat together a new path.

Rabbi Nadich's understanding and foresight has provided leadership when it was most needed.

He has helped blaze a new trail in the history of American Cantorate. Together with our own trimvrate of Saul Meisels, Sam Rosenbaum and Moses Silverman — Rabbi Nadich has worked diligently toward the attainment of official recognition for members of the Cantors Assembly.

The symbolic commission which he will present to our president is the first fruit of this joint effort.

Tribute to the Founders

**HAZZAN WILLIAM BELSKIN GINSBURG**  
Philadelphia, Pennsylvania

On February 26, 1947 an all day conference on "Jewish Music in the Synagogue" was held in New York under the auspices of the Department of Music of the United Synagogue of America in the Unterberg Auditorium of the Jewish Theological Seminary of America. 168 representatives of various groups were present of which 87 represented congregations directly affiliated with the United Synagogue of America. There were also a number of representatives of Cantorial organizations which were then in existence.

Our beloved David J. Putterman had just been appointed Director of the new created Department of Music and he stated on that occasion that two specific reasons motivated him in accepting the office — first the opportunity to serve a cause which had become his life's most cherished ideal, namely to be of service to his chosen profession and secondly, to solve the manifold problems which had confronted the profession and which had existed for many years. He enunciated what he called a "Long Range Prospectus" which consisted of many ideals — the development of the Jewish Music Library including a library of recordings, the fostering and support of a chair in Jewish musicology at the Seminary, the assistance and encouragement of higher Jewish musical standards in radio, the encouragement and revitalization of Musical creativity in the synagogue, the creation of new musical services for Junior Congregations, the publication of new music and a number of other musical ideals.

He also recommended a program for immediate needs such as setting up a registry for Cantors and providing for more dignified placement procedure and guiding young people who desired to enter the profession; he set up preliminary ethical standards for Cantors. He then spoke of the necessity of organizing a national Cantorial organization for Cantors serving Conservative Congregations dedicated to the lofty ideals which I have mentioned but he went further and recommended that its purpose should be to promote the welfare of its members, to foster the spirit of fellowship and co-operation among the members; he spoke of security in the profession by establishing more permanence, greater financial stability and retirement provisions. Finally he spoke of the necessity of bringing to fruition the dream of altruistic Cantors for generations — the establishment of a Conservatory for Cantors.

This was in February, 1947.

To many of you, especially the younger men, who have joined the Cantors Assembly in recent years and who have found most of these ideals either realized or in the process of fruition, and who are not familiar with the status of Cantors 20 years ago, the program may not appear to be so stupendous, but when we take these ideals one by one and trace the struggles of the members of the Assembly, the birth pains, the growth and development, we realize how eternally grateful we must be to the handful of men whose unswerving devotion and staunch adherence to these ideals and the principles laid down on that historic day made possible the growth of the Assembly from 10 men who met in April 1947 at the house of David Putterman to almost 400 who occupy pulpits in almost every state in the union and in Canada, Mexico and Israel. Twenty years is a very short period in the life of an organization, yet in that time most of the blueprint laid down by David was realized and we have moved on to undreamed-of accomplishments.

At that meeting in 1947 three resolutions were adopted to implement the recommendations made by David Putterman and soon after on April 1st. 1947, a group of 10 men met at David's home and began the creation of the Assembly.

These men were:

Hazzan Martin Adolph of Patterson, N.J.

Hazzan Gershon Ephros of Perth Amboy, N.J.

Hazzan Michael Icahn of Cedarhurst, L.I.

Hazzan Edgar Mills of Newark, N.J.

Hazzan David J. Putterman of New York

Hazzan William Robyn of White Plains, N.Y.

Hazzan J. Rose of Jamaica, L.I.

Now Rabbi at Kenneseth Israel Cong. of Elgin, Ill.

Hazzan Morris Schorr of Elizabeth, N.J.

Hazzan Charles Sudock of New Haven, Conn.

and one cantor now deceased, —

Abraham Hyman of Brooklyn, N.Y.

The Cantors Assembly today wishes to give special honor and recognition to these men whom we can truly designate as the Founders of our organization.

It is true that as we read the roster of names of cantors who attended our 19th Conference last year, we find the names of many of our members who joined the Assembly during the very first year of the Assembly and there are those such as Max Wohlberg, Isaac Wall, Charlie Block, Sam Rosenbaum, Moses Silverman and others who deserve special mention but who were unable to attend the very first organization meeting. But today belong to the founders.

Shortly after the adoption of the resolution on April 1, 1947 at the home of David Putterman these 10 men met at what they called an organizational meeting. David Putterman presided and explained that the purpose of the meeting was "to lay the foundations of a future Cantorial Association". He spoke of the earnest and sincere desire of Rabbi Albert I. Gordon who was then the Executive Director of the United Synagogue and a staunch friend of Cantors, to co-

operate with this organization and jointly establish the long desired Cantorial Seminary for the education of future Cantors and stabilizing the profession as a whole. Membership requirements were established, dues fixed, standing committees established and the following were elected to office:-

Abraham J. Rose of Jamaica, L.I., President  
Martin Adolph, Pattern, N.J., Vice President  
Gershon Ephros, Perth Amboy, N.J., Treasurer  
Morris Schorr, Elizabeth, N. J., Recording Secretary  
David Putterman, N.Y., Corresponding Secretary

So well was the foundation laid that by April 23, 1947 — only 3 weeks later — 25 additional cantors were elected to membership among them 3 future presidents of the Assembly — Max Wohlberg, Charles Sudock and Moses J. Silverman and there were inquiries from 11 others.

A set of by-laws was adopted on June 26, 1947..

On September 9, 1947 — 11 more were elected to membership and among them was another future president — Isaac Wall. In October, the executive council and the National Council were constituted. In December the ground work for our publications was laid.

By the time the end of the year came around, the Assembly was called upon to reject a large number of applications because they did not fulfill the standards and qualifications and despite the temptation to increase the membership and an appealing letter by the President of the Cantors Association of Chicago, urging us to accept all qualified Cantors regardless of their synagogue affiliation, the Assembly held fast to its established principles.

This, I would say, was the greatest strength of the Assembly.

It established forever that ours would not be simply an organization of cantors, but rather an organization of dignified and qualified cantors dedicated to the synagogue — its service and its music.

This was the special task of David Putterman to whom we should be forever grateful and who, despite many efforts of encroachment which sometimes incurred the personal displeasure and even the animosity of some of our impatient members, stood firm and adamant for his principles and he prevailed. As a result, the image of the American Cantors was vastly improved. Cantors now occupy their posts with much greater honor, dignity and stability. Parenthetically I must voice my regret that David in recent years has elected to sit on the sidelines.

I remember the status of the average Cantor of half a century ago — shifting from pillar to post — rarely occupying a pulpit for more than 2 to 3 years, barely making a living, subjecting himself to the whims and fancies of synagogue functionaries, synagogue politics and rapacious Cantorial Managers.

When we receive invitations nowadays from so many proud congregations to so many functions celebrating the 15th, 20th and 25th anniversaries of their Cantors, we must not forget, that although this may be due to some extent to the currents of history and to the maturity of the Conservative Movement itself,

it could never have come about without the recognition of the Conservative Congregants and the officers of their congregations that the Cantorate, thanks to the Founders and the magnificent leadership of the Cantors Assembly, has also reached, a new maturity and status.

So today in gratitude we go back to the Founders to thank them for having laid so firm a foundation and to present to each of them written evidence of our appreciation in the form of a plaque and with it goes our prayer and hope that God will grant each of them many more happy and fruitful years to accomplish even greater work for our Assembly.

Response in behalf of the Founders:  
**HAZZAN DAVID J. PUTTERMAN**

#### *Honored Guests and Dear Friends:*

With the gracious consent of our chairman, I should like to share with you a few thoughts and suggestions, some new, others that we may have discussed before but which merit repetition.

Twenty years have elapsed — two decades — a generation since the founding of the Cantors Assembly of America. We have witnessed the rebirth of Israel, which celebrates its 19th anniversary today, and the coming of the ecumenical era or age. Twenty years ago I had hair on my head, and it wasn't gray. My two sons, Z'ev and Avram were little boys and today, thank God, I am a Zayde.

Our mission as Hazzanim is to function as devoted and dedicated Shelichai Tsiibur, as the official representatives and spokesmen of our respective congregations, before God; to petition, to implore, and to invoke God's Blessings not only upon us but upon all mankind as well. The problems that confront mankind are also our concern. We must raise our God-given voices not only in our synagogues as individual hazzanim, but also as a collective corporate unit, as a national organization that has come of age. I therefore suggest that our Assembly should officially join the ranks of those national bodies that are exerting their efforts and means in behalf of social justice, peace, equality, freedom of worship and assembly for our brethren, wherever they may be. Together we can add our strength to alleviate those who now suffer unwarranted and undeserved indignities.

The Seminary is now planning a long-range building program. We must prevail upon them to provide a building for us so that we can collect, house and catalogue all available Jewish music, Jewish recordings, magazines, articles, pamphlets and books on Jewish music. This is the only way that we could possibly retain and preserve for posterity a veritable treasure that otherwise is in danger of being lost, and eventually becoming extinct. Only those of us who have had occasion and need to search for these materials, know how frustrating and disappointing it is not to be able to find that which one is seeking. Once we have ample available facilities, many will send us their collections.

There are today a handful of scholars devoting themselves to research in Jewish music. Our Assembly, whose members are the guardians and transmitters of our musical heritage, can and should create a Chair in

Jewish musicological research at the Seminary. What would students and scholars of Jewish music have done without the magnificent volumes of Idelson's Thesaurus? This collection and more which he personally gathered under what must have been the most difficult of circumstances, could now be enhanced and increased a thousand fold. With the shrinking of the world in time and space, with the advancement in electronics, with countries that were impenetrable in Idelson's times, we could now enter and explore many parts of the world where there still remain remnants of our people from whom we can obtain, learn, and trace various sources and origins of our music, nuschaot and taame hamikroh. A Chair in Jewish musicological research will ultimately reveal and unfold for us, and for generations yet unborn, the unrecorded and undiscovered history of Jewish music. I sincerely hope that we will undertake this most important project.

We are all proud of the Cantors Institute, of its administration, faculty, students and graduates. In the short span of fourteen years since the Institute began, it has established standards for the scientific, religious and academic training of future Hazzanim. Its graduates are a credit to our sacred calling. Joseph Levine is this year's chairman of this convention. Charles Davidson is editor of our new music journal. Sol Mendelson is the secretary of the Cantors Assembly and its liaison representative, and a member of the faculty of the Cantors Institute. Out of fifteen members on the Executive Council of our Assembly, three graduates are presently serving this council. They are Charles Davidson, Joseph Levine, and Arthur Yolkoff. Others are active on committees, and several graduates, Mordecai Goldstein, Erno Grosz, Jerome Kopmar, Morton Shames, and Robert Shapiro, are participating in this convention program. Many of them hold positions of prominence, and one graduate is the proud successor to the late and beloved Moshe Kousevitsky.

Our Assembly, as you have heard, was greatly responsible in establishing the Cantors Institute. I therefore urge that we, the members of our Assembly who are actually the founders of the Cantors Institute, and pledged to support it financially, will do everything possible to continue this support.

The world is in a state of turmoil and strife. The greatest potential for the hope of the future — our youth — is groping in darkness, seeking escape from reality, frustrated and disillusioned. We are their intermediaries to God, their teachers. Many of us teach Bar and Bat Mitzvah, confirmands, junior hazzanim, nusnch, taame hamikroh and Tefillah to the children in our religious schools. Let us not look upon these functions as chores, but rather as an opportunity, a challenge to inculcate in the minds and hearts of these children a love of God, of Torah, of Judaism and of mankind. We can help to mold their characters for good so that these children, the teen-agers of tomorrow, can face reality and the world with dignity, with strength and with faith.

In addition, let us also do that for which we are best qualified. Not, however, in the manner in which we function today in some of our Temples and Synagogues, not by abbreviating and eliminating, not by

experimenting with sacred and sanctified texts, not by resorting to "gimmicks" and introducing foreign elements into our worship, but by turning to our root sources, to the foundations from whence our tradition originated, from which our beautiful and impressive rituals unfolded and developed. More than that, we must by our own piety, sincerity and ethical behavior, arouse ourselves from the lethargy and sense of false security that has overtaken us. We must stir up every fiber within us, within our hearts, our souls and spirits. I propose that we use our best efforts to prevail upon our rabbis, our ritual committees, and upon the Rabbinical Assembly, to reappraise and re-evaluate the format of our services of worship.

Let us go back to tradition. Let the Hazzan be what he was intended to be, the Baal Tefillah, the master of prayer, arousing his worshipper to fervent and soul-searching prayer. Let the Hazzan face the ark with the constant reminder in his heart of "*Da lifne mi ato omed*" and of "*Shivisi hashem legendi somid*" and when the ark is opened let him fervently pray "*Psach no shaare shomayim lisfilosenu*". He have tried everything else, but teshuvo and tefillo remain ever steadfast. Let us then, together with our congregants, raise our voices with sincere stirring and heart-warming kavannah, with the full knowledge of what we are, saying, and before whom we are appearing. Then indeed will the heavens open, our prayers will be heard and God will answer "*ken yehi ratson*".

I wish to take this opportunity to express my sincere thanks to a very dear and good friend, Rabbi Judah Nadich. Under his wise guidance and influence, his committee together with ours, obtained the approval and sanction of the rabbinical assembly and of the Jewish Theological Seminary to commission our members. I should like to feel, with pardonable pride, that Rabbi Nadich's efforts in this behalf was partly due to our mutual respect, admiration and affection for each other. A week ago Friday night, the Park Avenue Synagogue paid a richly deserved tribute to Rabbi Nadich for ten years of dedicated and devoted spiritual leadership to its congregation. I pray that our relationship together, as friends, colleagues and co-workers shall continue for many more years.

Speaking of my own Rabbi, I cannot allow this moment to pass without at least mentioning the names of those Rabbis who were our best friends during the formative years of our assembly, and today as well. They are Rabbi Albert I. Gordon (who should have been invited to rejoice with us today), Rabbis Israel M. Goldman, Bernard Segal, Simon Greenberg, Moshe Davis, Max Routtenberg, Wolfe Kelman, Marvin Wiener, David Kogen, and Gershon Levi.

In conclusion, with God's blessings and with the help of our officers and members, the Cantors Assembly of America has reached the mature age of twenty. When on April 1st, 1947, a minyan of Hazzanim met with me at my home to organize our assembly, not any one of us could have foreseen the far-reaching beneficial influences that our Assembly would have upon Hazzanim, Hazzanut, and upon synagogue worship and synagogue music. During these past two decades our assembly has become an integral member of the family of conserva-

tive Judaism, of the Jewish Theological Seminary of America, the Rabbinical Assembly, and the United Synagogue of America, with **whose collective** blessings and cooperation we came into existence. Today we are, *ken yirbu* the largest national organization of Hazzanim in America. We have accomplished much during these years, but a great deal more has yet to be attained. With God's help, the ideals and purposes to which we are dedicated will be realized and fulfilled.

In behalf of myself and my colleagues who were my cofounders, I express our gratitude to God, with the traditional prayer of thanksgiving: "*Boruch ato adonoy elohenu melech ho-olom shehecheyonu v'kiyimonu v'higionu lazman haze.*" "Blessed art Thou o Lord our God, King of the Universe, who has kept us in life, and hast preserved us and enabled us to reach this season." Omen, veomen.

Greetings :

**RABBI BERNARD SEGAL**

Executive Director

United Synagogue of America

Mr. Chairman, Mr. President, distinguished colleagues in the Rabbinate and in the Cantorate, dear friends. It is a source of great joy for me to be here as a representative of the United Synagogue and to participate in this Founders Jubilee Luncheon.

I'm happy that, on this Twentieth Anniversary, the Cantors Assembly has reached a point of maturity far beyond the fondest expectations of either the Founders themselves twenty years ago or the United Synagogue or the Seminary or the Rabbinical Assembly. When I looked through the program for this Convention, I said to myself that this is a program of which any organization, barring none, could be proud. It has richness, it has quality, it has Jewish tradition, it has dignity and it has beauty.

I must also say that one of the chief sources of joy in our life in the United Synagogue is the wonderful relationship that now prevails in the Joint Commission for the placement of Hazzanim. For this a good deal of credit must go to the leadership of the Cantors Assembly, most especially to Cantor Saul Meisels, whose administration has been a most fruitful and successful one; to Cantor Samuel Rosenbaum and to Cantors Morris Schorr and Paul Kavon, without whose cooperation this Joint Placement Commission could not have been as successful as it is. I can tell you that in the last several years we haven't received a single complaint from either a cantor or a congregation about the manner in which the Placement Commission is operating.

Let me also say that all of us have become aware, in recent years, of the transformation that has been taking place in the function of the Rabbinate and in the image of the rabbi. Some rabbis are more pleased with this than others, but the fact remains that the rabbi of today is an altogether different type of personality than his predecessor of 20 or 30 years ago. Well, the same is obviously true of the cantor. The

cantor is no longer restricted to the limited area of music and he's now playing a vital role in other aspects, educational as well as pastoral, of work within the Congregation.

This, to my mind, is the most significant contribution which the Cantors Assembly is making to the future of hazzanut and to the future of Judaism. I pray that, twenty years from today, we may be assembled again to celebrate the fortieth anniversary, at which time we will continue to celebrate the accomplishments of this magnificent organization.

Greetings:

**RABBI DAVID KOCEN**

Cantors Institute of the

Jewish Theological Seminary of America

Mr. Chairman, Mr. President, dear colleagues and friends, I think that today will stand out in my mind for two things above all else; first for the honors that have been bestowed on the Founders of the Cantors Assembly and especially on David Putterman whom we are privileged to have on the faculty of the Cantors Institute. Incidentally, as you know, the Institute as well as the Assembly is the product of his fertile imagination. The second thing which stands out in my mind is the presentation which was made by Rabbi Nadich, who worked so hard during these past months to see that the Commissions were actually **approved** by all parties concerned. He served as the Chairman pro-tem of the Committee and believe me, the United Nations could learn a lot from him.

The Commissions are now a reality, even though there are still details to be worked out. What will now become the New Frontier for the Cantors Assembly? I would hope there will be an even greater emphasis on creativity within our congregations and certainly within our national organizations would **hope that** cantors will remain longer with the respective congregations and I think this hope is already becoming a reality. Out of this hopeful climate much good will accrue to the Cantorate, not the least of which will be that young people within our congregations will see how the rabbi and the cantor work together and many of them will want to emulate not only the rabbi but the cantor as well.

I want to congratulate you on this wonderful occasion; may you go from strength to strength.

Greetings:

**RABBI JUDAH NADICH**

Park Avenue Synagogue

New York, New York

Mr. Chairman, colleagues and friends, after having listened to the various addresses by the hazzanim since the arrival here of my wife and myself, I am inclined to go back to the Rabbinical Assembly at its next convention and urge strongly that the rabbis learn how to sing, since the hazzanim can speak so well.

Mine is the very happy privilege today to discharge a two-fold responsibility. First of all, I have the honor to bring to this body the greetings of the Rabbinical Assembly, of its President, Rabbi Eli Bohnen and of its constituency. We today, rejoice with you in the extraordinary progress that has been made by the Cantors Assembly during these past twenty years, and we extend a hand in fraternal accord as we join with you in celebration of this twentieth anniversary.

I have, secondly, the great honor of carrying out today a task that may well prove to be historic; to present the first commission to a hazzan within our Movement. This is altogether appropriate at this Convention and at this session when we pay honor to the founders of the Cantors Assembly of America. I need not tell you that it is for me a source of great personal pride and joy to be present at a session when my own hazzan, David Putterman has been honored with a tribute so richly deserved.

As a friend, as one who shares the pulpit with him and who shares with him far more than the pulpit alone, I know that David is the kind of hazzan who has devoted his entire life to his calling, and I do not mean only to the periphery of his own-personal career. His concern is for all hazzanim as it has been for the entire profession of which he is so luminous a member.

Among the purposes that he and the other Founders of the Cantors Assembly had in mind was to elevate the standards of the cantorial profession, to fashion a new dignity for the hazzan, to search for an ever-expanding role that the hazzan must have in an ever-expanding and changing American Jewish community and to win the respect for the position of the hazzan that the hazzan so richly deserves. In the minds of the Founders there was the recognition that these purposes cannot be attained without the active cooperation of the Jewish Theological Seminary of America and the Rabbinical Assembly. The working-together itself of the three bodies is one of the indispensable goals preliminary to the attainment of the other goals.

Today, my friends, in a moment you will be witnesses to an action that will symbolize an historic breakthrough in the relationship between the rabbis and the cantors in conservative Judaism, as a new step will be taken forward in elevating both the standards and the status of the hazzan. I need not tell you that both go together. What you will be witnessing will be the culmination, in a sense, of twenty years of work by the Founders and the leaders of the Cantors Assembly of America and I congratulate them all, from the Founding Fathers to President Saul Meisels, under whose administration this new breakthrough has taken place.

We have now established an agreement between the Seminary, the Rabbinical Assembly and the Cantors Assembly upon a procedure for commissioning hazzanim and for the establishment of a Joint Board which will supervise the procedure and award the commissions. I, for myself, should like to see this Joint Board become more than just an instrument for the awarding of commissions. It can be an agency that has long been needed for advancing the relationship between rabbis and cantors. It can be, if we will it to be, a meeting ground for the discussing of problems that we share in

common, harmonious partnership by rabbis and cantors. It can afford an opportunity for our reaching jointly toward goals we both share.

The potentials of this small step that we take today are limitless. The rabbinate is a sacred calling. The cantorate is a sacred calling. Their working together can redound only to the good of Judaism and the glory of God.

My dear friends, it is my great privilege and high honor to present the first commission to the President of the Cantors Assembly of America. I hold it before you and, with your permission, I shall read it:

***Heyei Im Pifiyot Sh'luchei Amcha Bet Yisrael.***  
The Joint Board for the Commissioning of Hazzanim of the Jewish Theological Seminary of America, Rabbinical Assembly and Cantors Assembly of America.

To all persons to whom these presents may come and to all congregations of the Jewish faith, greetings.

Be it known that Saul Meisels, having met the standards of the Joint Board for Commissioning of Hazzanim, is hereby granted the authority to serve as a Commissioned Hazzan of the Jewish faith, with all the rights and privileges, duties and responsibilities thereunto appertained. In testimony whereof we have hereunto set our hand and the seal of the Joint Board for the Commissioning of Hazzanim, this sixteenth day of May, nineteen-hundred and sixty-seven, corresponding to the sixth day of Iyar, five-thousand seven-hundred and twenty-seven.

Attest: David Kogen for the Jewish Theological Seminary of America, Judah Nadich for Rabbinical Assembly and Samuel Rosenbaum for the Cantors Assembly of America.

## AFTERNOON SESSION

### CONCERT WORKSHOP

#### SINGING FOR FUN with

The Festival Chorus of Sisterhood Women

Simchu Et Yerushalayim arr. I. Meisels

**Conductor: HAZZAN LOUIS KLEIN**

Sim Shalom arr. Z. Talmon

**Conductor: MRS. FRED ZIMBALIST**

Forgive and Forget *Ellstein-Rosenbaum*

On A Country Highway *Ellstein-Kressyn*

**Conductor: HAZZAN SAMUEL ROSENBAUM**

Psalm 23 *H. Schalit*

Layehudim *Z. Talmon*

**Conductor: HAZZAN ALAN EDWARDS**

Shir Hamered *Admon-Levites*

Hava Nagilah *Faktori-Levinson*

**Conductor: HAZZAN MORRIS LEVINSON**

Medinat Yisrael *Bick-Meisels*

Youngest Daughter's Wedding *Ellstein-Minkoff*

**Conductor: HAZZAN SAUL MEISELS**

**MR. REUVEN KOSAKOFF, Piano**

## ORGAN RECITAL

Two Preludes for Organ by **ERNST BLOCH**

**MRS. PAUL AERLIN**, Organist

A SINGING OF ANGELS

A new cantata for Children's Chorus by Charles Davidson and Samuel Rosenbaum commissioned by Hazzan Jerome Kopmar and Congregation Beth El of Akron, Ohio.

**Tenor: HAZZAN HAROLD BRINDELL**

**Narrator: RABBI ROBERT HAMMER**

and

The Youth Chorus of Temple Beth El  
of Akron, Ohio

**HAZZAN JEROME KOPMAR, Conductor**

. . **LAZAR WEINER, Piano**

We extend our thanks to the devoted singers of our "Festival Chorus of Sisterhood Women" who undertook the arduous task of preparing and presenting this Concert-Workshop under the direction of their hazzan-conductor. We express to all who made themselves a part of this undertaking our sincere gratitude.

Participating Sisterhood Chorus:

Temple Beth El, Rochester, New York

**SAMUEL ROSENBAUM, Conductor**

Temple Beth Hillel, Wynnewood, Pennsylvania

**ALAN EDWARDS, Conductor**

Temple on the Heights, Cleveland, Ohio

**SAUL MEISELS, Conductor**

Congregation B'nai Moshe, Oak Park, Michigan

**LOUIS KLEIN, Conductor**

Congregation Beth El, South Orange, New Jersey

**MORRIS LEVINSON, Conductor**

Park Synagogue, Cleveland, Ohio

**MRS. FRED ZIMBALIST, Conductor**

## EVENING SESSION

Installation of Newly Elected  
Officers and Executive Council Members

**HAZZAN ISAAC WALL**

Har Zion Temple

Philadelphia, Pennsylvania

Dear Friends,

I am grateful for the *z'chut* of standing before my colleagues to install the officers of the Cantors Assembly of America.

It is fitting that we observe our 20th anniversary together with the observance of the 19th, the *Yud-Tet* anniversary, the *Yom-Tov* anniversary of the State of Israel. For as *Sh'lichei Tsibbur* we remind ourselves of our role in Life as well as that of our congregants — ever to be those *Ha-oskim b'tsorchei tsibbur uv'vinyan erets Yisrael be-emunah*. We are hazzanim, those who "oversee" the service and at our best moments, those who have the *chazon*, the vision, the dream. United, gaining insights from one another and inspiration from

these gatherings we can carry the dream of Judaism closer to realization through the work of our Assembly.

I ask the following to rise:

Mario Botoshansky

Michal Hammer-man

Ivan E. Perlman

Kurt Silbermann

*For a Two-year term on the Executive Council:*

Benjamin Siegel

*For One-year terms on the Executive Council:*

Canada Region: Solomon Gisser

West Coast Region: David J. Kane

We learn in *Pirkei Avot - Ben esrim Lirdof*. At the age of 20 one has reached the age of pursuing a livelihood. Our formative years in the Cantors Assembly are past. It is for you on the Executive Council to see to it that we are *rodfim*, pursuers of the best, active in a world and a movement that demands activity and movement!

*Lachazot; "Oversee"* our efforts and carry them forward nobly! It is with pride and honor that I install you to your various offices.

Will the following please rise:

Vice President: David J. Leon

Vice President: Morris Schorr

Treasurer: Yehudah L. Mandel

Secretary: Solomon Mendelson

Executive Vice President: Samuel Rosenbaum

The meiri has its own commentary on *Ben esrim lirdof*. He understands this as reference to the young man who has not already married. When he reaches 20, let him wait no longer, but "pursue". As our officers for the coming year you must strengthen our ties with our brothers in other assemblies in the conservative movement, with all Jewry and with all mankind. The symbol for 20 is *chaf* — the palm of the hand which, when greatly extended, is the symbol of peace. Chaf is also the spoon which, when gently extended, is the implement of affording nourishment. May you be granted the wisdom and strength to carry through your duties nobly. It is with pride and honor that I hereby install you to your various offices.

Arthur Koret please rise:

Arthur, you assume the Presidency of the Cantors Assembly of America in this our 20th year. We have come far and if all our hopes have not yet been fulfilled there is much we can point to with satisfaction. Twenty may be formed in Hebrew by combining two *Yads* and the name of the Lord is before us. Indeed a Yiddish commentator tells us that when two "Yiddin" come together God truly is there. We pledge our support to you, Arthur, to help see to it that this year may truly be one synonymous with *Tselem elohim*, the image of God we seek to emulate. Our prayer for you may be voiced in the words of *Rabbi Yosi* which we read this week in *Perek*.

***Kol maasecha yihyu l'sheim shamayim***

May all your deeds be for the sake of Heaven.

It is with pride, honor and affection that I hereby install you to the office of President of the Cantors Assembly of America.

**PRESIDENTS ADDRESS**

**HAZZAN SAUL MEISELS**

Dear Friends and Colleagues:

The events which have taken place here these last two days fill my heart with a deep sense of joy, pride and gratitude. It has been said that the true test of a significant experience is the good which results from it. The finest gift a man can give to his age and his time is a constructive and creative life. The highest reward is not what you receive for your work but what you become because of it. Service to an organization should not be measured in years, but rather in accomplishment. As for me, it has not been so much the goals which have been important as the road along which I have had to travel in order to reach those goals. My service in the Cantors Assembly has given added meaning to my life; lofty visions and meaningful objectives. What we do for ourselves only dies with us. What we do for others remains and is immortal. This has been my challenge. This has been my responsibility.

There is something special, something difficult about this evening; something that makes it, for me, at once poignant and joyful, painful and yet encouraging. Because after everything has been said and done, it is the last opportunity which I will have to appear before you as the President of The Cantors Assembly.

I am torn between elation and sadness, because I have been scrupulously conscious of the great honor which it is to be the President of an organization of Hazzanim. It is not an honor which I took lightly, or easily.

Looking back on these three years, I know that just as every man is bidden by Jewish tradition to write or to have written a Sefer Torah during his lifetime, so I wish that it were required of every Hazzan that he be the President of this Assembly sometime during his lifetime, because as President, and I think only as President, one acquires a breadth of vision, an overall concept of what this Assembly has done, what it can yet do, and what it must do. From this vantage point one can understand the thrill it must be to be the captain of a great ship, to stand on the bridge, high above the waves, and the engine, and even the passengers, and to be able from that vantage point to look back and to look forward in a straight line, unimpeded by the distractions of the very boat and the very people who have been put into your hands, and whose safety and well being have been entrusted to your care.

And when I look back, first to the far horizon of our early days, and then to the last three exciting and fruitful years, I am sure that to attempt to repeat the

history presented to you last night would be as foolish as it is unnecessary.

However, one great happening in the history of the Cantorate I must recall to you. On May 6, 1966, the Tax Court of the United States filed the following statement in favor of Abraham A. Salkov and Edith N. Salkov: quote — "Held: A full time cantor of the Jewish faith, commissioned by the Cantors Assembly of America, and installed by a congregation, is a 'minister of the gospel.' This statement may sound matter-of-fact and simple, but to the Cantors Assembly, this represents the end result of many years of struggle, litigation, and much cost. For generations, cantors have used the title of Hazzan, which is tantamount in the non-Jewish world to the term Reverend or Minister. Nevertheless, we were never able to establish acceptance of this tradition and title by the government since there is no comparable personality to the Cantor in the non-Jewish world. Tradition does not constitute legal precedent.

One man, Hazzan Abraham M. Salkov of the Chizuk Amuno Congregation, Baltimore, Maryland was challenged by the government, and with pride in his calling, he courageously determined to prove to the government that a Hazzan is truly a minister within his faith.

Let it be noted in our records that the Cantors Assembly of America owes a deep debt of gratitude to Hazzan Salkov, his wife, his attorney, Mr. Herbert S. Garten, and the eminent rabbi of Congregation Chizuk Amuno, Rabbi Israel Goldman, whose testimony helped immeasurably to establish the case in favor of the Hazzan. We also note with pride that the briefs which had been prepared over a number of years by the attorney for the Cantors Assembly, Dr. Mitchel Salem Fisher, and his exhaustive and scholarly findings in favor of the Hazzan, were used by Mr. Garten as evidence in the case.

Let it be noted also with pride that the Cantors Institute of the Jewish Theological Seminary of America, in the person of Rabbi David Kogen, proceeded immediately to establish within the Rabbinical ranks of the Conservative Movement corroboration and implementation of this ruling. A committee of rabbis was appointed by the Jewish Theological Seminary and the Rabbinical Assembly to meet with the officers of the Cantors Assembly, to establish a joint body for commissioning Hazzanim in accordance with the court ruling, and to add stature thereby to the ruling among the Rabbinate. The Committee, headed by the dedicated and far-sighted Rabbi Judah Nadich, agreed that only members of the Cantors Assembly in good standing, and observant of all its regulations and ethical standards, will be eligible for commissioning and for the first time in the history of Hazzanut in America, both the government of the United States and the Conservative Rabbinate recognize officially the Hazzan of the Conservative Movement as a minister of the Jewish faith.

I cannot help but rejoice that it is my hand that had a share in that history. I cannot help but be grateful to all of you, to the officers, to the executive council, to my good, dear friend, Sam Rosenbaum, and

especially to you, the men in the ranks seated before me, for having given me the privilege to lead you these past years. Without their help, and most particularly without your own help, your counsel and your cooperation, I should hardly have been able to lead. If indeed, my administration, as Sam has said, has successfully carried on the steady, irrepressible growth of the Cantorate and the Cantors Assembly, then I have been more than amply rewarded. And the share of accomplishment and satisfaction is a happy one.

But as I look ahead to the future and I realize that these days of leadership are now drawing quickly to a close, I cannot help but chide myself for the things left undone, for the distance yet left to travel.

The Hazzan never has been satisfied only with financial security. If his work is limited only to his own personal needs and comforts, he cannot feel a sense of accomplishment. All through history he has striven to continue the tradition and image that was set by ages of Hazzanim before him. I feel, therefore, that the standards for membership in the Cantors Assembly should be made more rigid than heretofore, and we must see to it that our cantorial students receive a most thorough and exhaustive education and training before they are accepted into membership.

We must also seek added training for ourselves as artists. The well-known writer, Erich Fromm, states in his philosophical work "The Art of Loving,": "If one wants to become a master in any art, one's whole life must be devoted to it." I should like to see, therefore, that every Hazzan be required to spend a number of weeks each year attending an in-service study course, similar to those required of the medical and other professions.

What you heard yesterday and today and what will take place tomorrow is our guide for the present and our vision for the future — a great organization of Hazzanim, united as one family, working independently and yet interdependent, with purpose, and with determination. We are all builders of the future, and whether we build as Hazzanim or as laymen, whether we build at the religious or secular level, whether we build in the synagogue or in the community, we know full well the truth of the ancient psalm, "Except the Lord build the house, they labor in vain that build it." To this end we dedicate all of our efforts. Only by our energy, our faith, and the devotion which we bring to our endeavors, can we light the fires of history.

For me, this is not an ending, nor even a new beginning. For nothing will stop when I hand over the leadership to our new President. There will be only the steady continuity of *hayil el hayil*, the comforting feeling of knowing that as one releases control, another one, eager, talented and devoted, takes over, and that surrounding your new President will be the same wonderful co-workers, the same true and valued comrades and colleagues.

For me, you can be assured that I shall not rest, I shall not withdraw. Rather, freed of the responsibility of the presidency, I will feel it my continuing duty to

remain at your side and in your midst, in the service of our Assembly, our calling and our people for as long as God shall give me days and health.

I wish for all of you a year of health, a year of achievement, a year of peace, a year which will bring us ever closer to that shore for which we set sail so long ago, and for the sight of which we continually pray.

## "THE JEWISH FOLK SONG SOCIETY"

### A REMINISCENCE

MR. ALBERT WEISSER

Department of Music  
Brooklyn College  
Brooklyn, New York

In devoting this evening's musical program to a group of songs by composers associated with the Society for Jewish Folk Music, you are indeed performing a splendid and singular artistic and civic task. One cannot say that these works appear with exactly any frenzied frequency in our concert halls, nor are they avidly sought out by contemporary vocal artists. I grant that they may be difficult to come by, for many have long been out of print. But most can be found in the larger Jewish and non-Jewish libraries with just a modicum of enterprise.

What one is sorry to admit though, is that even in those programs of exclusively Jewish music where their presence would be so sorely needed to remind us of the validity of genuine Jewish musical experience and as an example to other Jewish composers of some of the possibilities of treating Eastern-European musical substances, these works are indeed barely to be found. For we most certainly have here, I think, a genuine art song literature, the product of a group of Jewish composers who might easily be viewed as a loosely unified school. And surely there is in all Jewish musical history precious little like it that can bear comparison in its very special contours and materials.

You will remember that the Society was organized in St. Petersburg, Russia, in 1908 and functioned with remarkable vigor until 1918. I have written of it at great length in my work "The Modern Renaissance of Jewish Music" (New York, 1954. pp. 41-65). Its purposes were mainly threefold: (1) to collect and transcribe Jewish folk songs (2) to organize and give concerts of Jewish music throughout Russia (3) to publish art works by deserving Jewish composers connected with the Society. It pursued these three functions with such enormous zeal and dedication that by the end of World War I its fame was widespread.

In the program tonight we will hear one genuine folk song and the rest are art songs. Joel Engel's contribution is a special case which I will discuss later. To help understand these two distinct but sometimes, I grant, deliberately obscured genres permit me to make some very general remarks. Folk music is a body of song preserved and passed on, principally by oral trans-

mission. Art music relies primarily on a written notation. Folk music is basically a communal product, that of the entire singing community, and generally capable of being performed at large by all its members. Art music is the product of an individual composer, highly trained, and meant to be performed by professional musicians. Folk songs are usually musically simple (it is their transcription that is difficult), strophic in form, need not have accompaniment for performance and have many variants. Art songs are usually complicated and sophisticated musically, variegated in form, rely heavily on accompaniment for their accumulative effect and, of course, not given to variants. A confusion arises, I think, in separating the two genres when folk songs are sung in concert halls or when composers or other individuals imitate the folk song style, and their works become popular and widely sung. This state of affairs does not automatically make these works folk songs. At best they are imitations. Call them "imitation folk songs" if it pleases you.

In tonight's program, the one real folk song that can stand, I think, as such is Joseph Achron's setting of "*In A Kleinem Shtiebeke*." Collected and transcribed early in this century by one of Achron's friends, the vocal line remains untouched. And no matter how complicated or difficult Achron's accompaniment becomes, it is the original folk song which continually stands to the fore.

Now Joel Engel's *two* Songs "*Tatenu*" and "*Osso Boker*" were also, we are told, originally folk songs, collected by him on his various expeditions into the Jewish Pale of Settlement. But you will see, I am sure, that Engel's arrangements are so extensive and his stress is so much on musically stylistic ramifications and demand such vigorous professional interpretation that the end results of these works must now be called art songs whatever their original habitat and content.

The other songs by Moses Milner, Michael Gnessen and Alexander Krein are of course art songs to start with, and were never anything else. They require enormous subtlety of expression and execution by performing artists — almost as much, I think as a German lied. There will be, I am sure, many among you who will detect here and there in these works a phrase or even a line perhaps reminiscent or evocative of some forgotten Yiddish folk song. This is so because all these composers are so skilled and naturally conversant with the folk song literature that they can use it and reshape it with ease, cunning and pungency.

Of all the composers on the program tonight, it seems to me that the one with the most natural gift for song writing was Moses Milner. This is not to say that Krein, Gniessen and Achron are not infinitely more interesting as purely musical personalities. But Milner did have a way of compressing entire scenes and faithfully mirroring whole segments of the Yiddish-speaking folk types in his songs. His well known "*Zn Cheder*", published by the Society in 1914 which made his reputation in Jewish communities throughout the world, is a remarkably realistic scene depicting an old teacher introducing the Hebrew alphabet to a young

student — with love, patience and sweet humor. What a moving linkage of generations this is!

Milner's two songs to words of J. L. Peretz, "*Der Shiffer*" and "*Der Yager*" are part of his larger work "*Vocal Suite*", (Ten Children Songs, 1921. No longer dealing with the congested courtyards of the Jewish Pale, these songs demonstrate his remarkable empathy with the innocence and pristine beauty of the universal child's world. In this sense he is in line of a long musical tradition — Schumann, Bizet, Moussorgsky and Ravel. And Milner's Jewish children add to that illustrious gallery something quite unique and lovely.

Alexander Krein's most important work for me is an astounding piece for Tenor, Mixed Chorus and Orchestra called *Kaddisch*, A Symphonic Cantata — not a liturgical setting as one would expect but a kind of secular kaddish to words of A. Orschhanin. I look forward to a performance of it with keen anticipation. His Jewish songs are brilliantly made, and evoke an entirely different world than Milner's — the milieu of the sensitive, perhaps even overly-sensitive, poetic world of the Jewish intellectual. "*Boker Tatini Dimati*" (1922) depicts a period in Krein's life of deep sorrow and disillusionment. Couched in form, imagery and poetic parallelisms clearly reminiscent of The Psalms, the song obviously testifies to the profound concern and indetermination of the composer with his Jewish brethren.

Although originally not meant to be as such, Krein's *Boker, Tarini* can stand today as a fitting tribute to the work and accomplishments of the Society of Jewish Folk Music.

#### REMEMBERING RUSSIAN JEWRY A RECITAL OF JEWISH ART SONGS

Der Yeger	Peretz-Milner
Der Kleiner Mottele	Gnessin
In A Kleinem Shtiebeke	arr. Achron
Ta tenu	arr. Engel

HAZZAN JOSEPH LEVINE  
Congregation B'nai Amoona  
St. Louis, Missouri

In Cheder	Milner
Der Shiffer	Peretz-Milner
Boker	Ephros-Krein
Osso Boiker	arr. Engel

HAZZAN SAMUEL DUBROW  
Temple Beth El  
Cedarhurst, New York

Duet: Iber Die Hoifin	Milner
HAZZAN LEVINE and HAZZAN DUBROW	

Mr. Lazar Weiner is the distinguished accompanist

WEDNESDAY, MAY 17th, 1967

MORNING SESSION

A DIALOGUE

"TOWARD A VALID THEOLOGY  
FOR THE MODERN JEW"

Chairman

HAZZAN SAUL MEISELS

Temple on the Heights  
Cleveland Heights, Ohio

Presentation by:

**RABBI JACOB AGUS**

Beth El Congregation  
Baltimore, Maryland

Discussant:

**RABBI ISAAC KLEIN**

Temple Emanuel  
Buffalo, New York

*Hazzan Meisels:*

In these days of the new morality and of scientific enlightenment, we hear a great deal of discussion about the efficacy of prayer. So many people think of prayer as a kind of magic, a sort of Alladin's lamp by which in some mysterious way we command the power of God to work for us. But it is a basic rule of prayer that God will never do for us what we can do for ourselves.

Rabbi Richard L. Rubenstein in his book, "After Auschwitz" states that he must reject a transcendent God. Embittered by the apparent indifference of God to the degrading slaughter of 6,000,000 Jews, he claims that "God is where we come from and where we go to but he is just not involved in the world in any way".

This is a concept which **has given rise to the prevalent "God is dead" theory**. It is a catch phrase that has been picked up by many, particularly by the Jewish teenager and Jewish college student. To most of these young people everyone over 40, including God, is dead. The very phrase, "death-of-God", **is a reflection, says Rabbi Morris Kemer, of the exuberant, uninhibited language of the young**. As a matter of fact, most of the theologians who have made it popular are under 40.

Nevertheless, those of us who are closer to the end of life are inclined to be more circumspect. We may speak of freedom as being threatened, or democracy as being tarnished but we are reluctant to issue death certificates to either one. We must ask ourselves, does organized religion have the same relevance to contemporary needs as it did a century ago? Can it be that Jewish youth is more than ever estranged from its ancestral roots; have we too much freedom? We have so long ridiculed authority in the family, discipline in education, rules in art, decency in conduct and law in the state that our liberation has brought us close to chaos in the family, in the schools, morals, art, ideas and government.

Here in our land and in other lands many have been drifting toward a religion which says much about rights but very little about duties, a religion which thinks

only about humanity but little about God, which lays great stress on service, but little stress on faith; which puts all the emphasis on man and **his power and very little on God and His power**.

Who is there among us who can say what the total significance of life really is? Just as every generation has had to disenthral itself from an inheritance of truisms and stereotypes, so in our times must we be able to move on to a new and fresh confrontation with reality.

"Action", say Rabbi Gordis, "expresses itself through ritual and through the ethical life. Worship expresses itself pre-eminently through prayer. It is prayer which is a touchstone of living religion".

If that is so then we need the faith **that has guided** us and sustained us for over 2000 years. We need the prayers that have echoed down through the corridors of time. But is prayer really a part of the daily life of the men and women of today? Formerly, prayer was part of the regimen of our daily life. Every meal was accompanied by a blessing as was every important experience of life. Today, prayer has all but disappeared from the personal lives of most people. Where prayer has survived it is largely public communal worship. The emphasis is more on rapport with one's fellows than communion with one's Maker.

Untold numbers of men and women who believe in God feel no need for prayer. Many of those who read their prayers religiously do not really pray. They share the sentiment of Voltaire who was walking along a street with a friend when a religious procession passed by. To his friend's astonishment the skeptical philosopher doffed his hat in token of reverence. "Monsieur Voltaire", asked his friend, "have you become a religious believer?". "My dear friend", answered Voltaire, **"when God and I pass each other, we salute but we do not speak."**

How can the Jew of today speak to God? What is a valid theology for the modern Jew? To discuss these matters we have invited two eminent scholars to address us. First, we shall hear from a man whose numerous books include such titles as "Modern Philosophies of Judaism", "Guideposts in Modern Judaism", "The Evolution of Jewish Thought", and "The Meaning of Jewish History". He is one of the most stimulating and daring minds of our time. He is a person who speaks out, who has a great sense of logic, who understands and thinks and dares to express himself. He was born in Poland, educated at Yeshiva College and at Harvard University. He is Consulting Editor of the Encyclopedia Britannica on all subjects in the field of Judaism. Ordained as a rabbi in 1935 he has been serving the Beth El Congregation in Baltimore, Maryland since 1950. His memberships, articles and essays are too numerous to list because I would rather save time in order to hear more of his thought-provoking comments. It is a pleasure for me to introduce to you Rabbi Jacob B. Agus.

**RABBI AGUS :**

Dear friends, I address you this morning as colleagues who work in a different medium. Rabbis are ministers

of religion (the word minister means a servant) and hazzanim are ministers of religion. You have now obtained an official recognition of this fact.

But, religion is expressed in thought as theology and it is expressed in art, in music, as hazzanut in the case of Judaism. When it comes to art, however, the standards are not as clear as they are in the case of theology. Unfortunately, lines are becoming blurred in theology as well. But in olden times, in ancient history, when I was a student theologians had to be logical. Today this isn't necessary. You can be a theologian without God.

In the case of any art you represent the subject in an idiom that is peculiar to that art and the relationship of which to the reality that you portray is one that has to be felt rather than shown. This is particularly true in the case of a painting. We have a movement today for modernistic or abstract painting. It is supposed to represent the basic lines of the universe as the artist sees it. But the movement is very often abused, with the result that you are shown a blank wall and you are told that it is a great work of art. You are shown all kinds of brushstrokes which look like they have been painted by the tail of a cow and you are told that it is some magnificent work of art. This does not mean that painting is a phony art and it does not mean that the only kind of painting that is good is representational art. But it does mean that when abstractions are made from reality they must relate to something that is there, something positive. You cannot just abstract from nothing. You have to show the correspondences between what you put on the paper and what exists in reality.

The same is true in music or hazzanut. It expresses the spirit of religion and particularly the spirit of the Jewish religion which is a world all by itself in music. But it has to express it with genuineness so that it truly corresponds to the central ideas of Judaism. While I, in my several books and Rabbi Klein in his attempt to describe religion in words, you attempt to describe it in song. We may err and you may err, and constantly we have to check our bearings with one another.

We live in a time, as Hazzan Meisels has described, a time in which standards are washed overboard; no standards, no landmarks. It's a time that suffers from the failure of imagination. We have a great deal of science, a tremendous amount of research, but there is a failure of imagination in respect to life as a whole and, therefore, in respect to religion.

Now, in previous ages it was easier to have the right images of religion. One could speak of God as King. Everybody was subject to authority and therefore you could speak of God as the source of authority. The word king didn't have to be defined. You could speak of God as Father. Everybody knew that there is a father and the father has to be obeyed and has to be loved and there was not question about why I should love my father or why I should obey him. Therefore the word father conjured up an image that was sufficient. One could speak of heaven. *Hashamayim* is

another name for God. It's a word which is a *sh'vuah*, an oath; it's another name for God. Because the moment you look up to heavens you see the order that prevails there. The word "God" and everything that is divine was associated with the word "heaven" as it is in English speech as well.

Heaven, today, has become so much space. It has already become the subject for jokes. So it is no longer heaven. It is so much emptiness. The Christians would speak of God as love and the Jews would speak of Him as the Merciful One, *Rahaman*. In our day we have learned that somehow God's spirit does not enter into men. Rabbi Rubenstein, of course, in his book, "After Auschwitz," gives expression to this great frustration.

In the 19th century people believed that "every day in every way we get a little better and better". One could continue to believe that up to the first World War and even after the first World War, even immediately after the failure of Hitler and the beginning of the great era of reconstruction, after the Second World War. But, today, we are drifting into the third World War through stupidity, through failure of democracy to work, through the fact that the masses of the people never read beyond the first page and if asked what should we do in any case they say, bomb them, rather than love them. This is the natural reaction of the man in the street. We have no longer any faith in progress.

Progress, at one time had almost served as an image of God, as *the* source of progress, *Ham'chaderh b'tuvo b'chol yom tamid maaseh v'reshit*. He renews, in His goodness, every day the work of creation. There was another image, almost an image, which has also failed. This is the one that relates especially to the so-called under-40 theologian.

In the Perek it says, under 40 you have no understanding and therefore that is when you can be a new theologian. But what has really happened is there has been a failure of wisdom as a unit. When I went to Harvard long ago, there were still the old veterans of the classical school of American philosophy which was affiliated with European philosophy, the school which believed in Reason and unifying all things. Wisdom was considered a unit. Even if you can't understand God in any other way you could understand Him in Wisdom. After all, wisdom is a part of the Bible.

the priests, the word of the prophets and the wisdom of the scribes. *Reishit chochma yirat adonai-Ani chochma*

The Bible consists of three parts — the Torah of *shachanti imah-omar l'chochma achoti at*.

That is referred to God. God says to Wisdom, "You are my sister." That is, you are my beloved. In other words, wisdom was the way educated, intelligent people could think of God. He is the principle of intelligibility as it was said at the beginning of the 20th century.

Today, philosophy has broken up. The attempt to understand the world as a unit is no longer being made. Philosophers busy themselves with little things, finding the many meanings of any one word and analyzing

language. They are logicians and language specialists. But wisdom as a unit is already being forgotten.

I was impressed by a recent work by C. P. Snow. It is ostensibly a biography of great men of science, including Albert Einstein. Actually, the chapter on Einstein is very large and practically a book. C. P. Snow is a man who is on the frontier of sciences as well as in the forefront of literature and philosophy. Snow says that Albert Einstein wasted the latter part of his life trying the impossible, namely, to discover the unifying principle of matter, energy, electromagnetism and light. It is an impossibility. If he had spent those 40 years on more practical problems, look what we would have achieved. We would have had not only an A-bomb and an H-bomb, we would have had an XYZ-bomb, which everyone could carry in his pocket.

So it is because of the failure of imagination that people today can speak of the death-of-God. The word God requires imagination. It requires more than imagination. It requires reason. It requires humility. It requires the kind of reason that criticizes oneself and recognizes one's own humbleness. The light of God within man is criticism which searches, which questions and scrutinizes his innermost parts. So it requires more than imagination but it requires imagination, too. Because we can come to God only through the whole of our being. *Sh'mo shel hakadosh baruch hu shalom* — The name of God is Peace — peace, which means the whole of a person. Therefore, we need to revive imagination, in order that the spirit of religion should not be entirely faded.

Judaism in the past has sought to discourage visual imagination but it laid a great deal of emphasis on auditory imagination. Visual imagination was the attempt of the ancients to represent God through statues, through paintings things the eye could see. There was, of course, a great deal of danger in it because every image limits as well as opens the mind and so Judaism had prohibited it. But instead it concentrated on the artistry of the word — auditory imagination, in order to bring to man the feeling of actually conversing with God. If only we can feel that when we communicate with God we enter into a realm that is real, permanent and eternal even if we don't know what God says to us. If all we know is that we speak to God it is sufficient.

You remember that episode in the Book of Job, when the friends say to him you are a sinner because God is just. He wouldn't punish you unless you deserved it. But he said no, I have no sin that I can think of; I scrutinized myself. Finally God appears. God does not tell him that he is a sinner, because he is not. But all that God tells him is that He is *ehyeh* — I am or I shall be. This is sufficient. For if a man knows that he is part of a meaningful universe he can bear almost anything. He has the satisfaction of knowing that he is part of a great being.

How do you then convey this feeling to the imagination of people in Judaism? You convey it by way of evoking the image of a dialogue with God; the I-Thou

expression that Martin Buber has dramatized so much. But it is difficult for people to have this conception. It may have been a little easier in the old synagogues where the cantor faced the *Aron Hakodesh*. At least there was a visual image for speaking to God to assist the imagination of the people. For good reasons today the cantor faces the congregation, but the image still has to be that of conversation with God, not conversation with the people. How do you make the image of God somewhat more real? Here is where we enter into the analysis of Jewish prayer. I am not speaking about prayer in general now. I am speaking about prayer within Judaism.

In the first place there is a recognition in Judaism that words are limited in their significance. All that we can do is address ourselves to God but what we say, we must remember, is of importance only in the manner in which it is said. This is expressed in the very structure of the Hebrew language that we use in prayer. So many of the Hebrew words that we use in prayer have double meaning. A word like *lekaleis*. *Lekaleis* means to praise; it also means to condemn. *Kadosh* is holy. It also means unholy. *Bareich* means to curse as well as to bless. *Chesed* means love in a good sense. It also means love in a bad sense. Everything therefore depends upon the way in which it is spoken. On *Rosh Hashana* and Yom Kippur when we rise to the highest level of speech, we don't even speak. We use the *shofar* because it is beyond speech.

What is the purpose, then, of addressing ourselves to God? The purpose is to enter into communication. The rabbis have laid down a very beautiful principle which is true to our human nature and that is *L'olam yatchil adam bishvacho shel makom v'achar kach y'vakesh davar*. The first part in prayer is to be conscious of the glory of God and only then should one ask for his needs. Let us understand this. If a theologian should say to you what do you mean by God, you really have very little to answer. The most significant answer is, by God I mean that man is not all there is to the meaning of the world.

One meaning of the word God is a negative meaning. It is the recognition of the limitations of man and of the fact that man cannot rest with those limitations. Man must always strive to go beyond himself. It is like something that rises toward the infinite and therefore God is the point way in the distance toward which we rise as human beings. We are never sufficient unto ourselves. The more human we become, the less sufficient we are unto ourselves.

In prayer, then, the first item is the glory of God or the praise of God. This is something about which ordinary laymen, especially when they come on *Rosh Hashana* and Yom Kippur to *shule*, have a certain feeling of resentment. Why should you praise God all the time? I even came across a story that Israel Abrahams tells about a woman who used to come all the time to *shule*. Then, an uncle of hers in Australia died and left her a lot of money, and she wouldn't go to *shule* anymore. So the rabbi saw her one day, "*Steich, Yente, what happened to you? The moment you become rich you don't go to shule?*" "I'll tell you,"

she says, "I remember a story that I read in Russian about how there was a beggar by the name of Mattis. The custom was in Russia for the beggars to gather on the steps of the church and the people would go to church and when they came out the beggars would yell and announce their needs. This Mattis would yell more than anyone else . . . he would shout: "old Mattis is *af tzores*."

And the baron, when he came to the church, couldn't even hear what the priest was saying, what he was singing, because of the piercing cry of the beggar Mattis, which was always in his ears.

One day he determined that he would take care of Mattis. He goes out and says, "Mattis, what do you need?" He says, "I need clothes." "You have clothes." "I need food." "You have food." "I need a house." "You have a house." "What else do you need?" He couldn't think of anything else.

So the baron give him everything. Now he can go to the church in peace. But how surprised was he when he came to the church the next day and there was Mattis, this time a little better dressed but yelling with even greater strength: "Mattis is *af tzores*." So the baron comes out to him, "What do you mean you are *af tzores*? I gave you everything you wanted." He says, "But I remember now that I was once *af tzores*. So the baron got angry with him and threw him off the steps.

So, she says to the rabbi, "I don't **want** to be like Mattis; bother God all the time. Now that I have mine, what you want from me, I don't want to bother Him anymore. I am afraid He'll throw me down the steps."

So people feel the same way about singing the praises of God. God knows how great He is but that is not the point. The point is for us to become aware of the greatness of the glory of God in the universe. In Judaism we say that no one can see the glory of God in itself but the glory of God to the world, that is what we have to learn to see all the time. *Hashamayim m'saprim k'vod eil umaasei yadav magid harakia*. This is what we have to learn to say. *Yom L'Yom; Layla L'layla*. We have to learn to see it all around us. When we do, why, then, we begin to feel somewhat differently about ourselves. So, this is the first part of the service. In our morning service it is the *Pezukei D'imra*, the *Hallel*. We try to bring ourselves to recognize all the beauty, all the wonder that exists in the world about us. But this is only the first part.

By the way, I'd like to show you how in Hebrew everything ties up; something which is very difficult to see if you are restricted to the use of English. The word for praise is *Hallel* which is in all the *Halleluyas* and the word *Hallel* means light as well as praise; *T'hila* *neiro al roshi*, in the Book of Job. In other words when you learn to see the glory of God all around you **then** the world shines; it becomes radiant and a little of that radiance penetrates yourself as well.

The second part of prayer is *yevakesh tr'rachav*, one should seek his own personal needs. But we are by

that time, not the same as we were when we started. By the time that you are aware of the glory of God your own personal self no longer looms quite as important and you see your personal needs in the need of the community at large.

I had a group of Catholic seminarians come to the synagogue one day and I explained the synagogue symbols and then we took the prayerbook and they asked, "Where is your personal prayer? In our case, there is a time during the Mass when you say a personal prayer; where is it here?" The answer is, it is there, but it is embraced within a larger set-up. Because, of one thing you may be sure; a person will never be completely free of concern for himself. He may be the greatest *tzaddik*. **You** bring another *tzaddik* in his neighborhood and you will see that he hasn't forgotten about himself.

In our prayers, the moment we have the three Patriarchs, Abraham, Isaac and Jacob, to remind ourselves of the tradition, we have *ata gibor l'olam adonai* to remind ourselves of eternity. Next comes *ata kadosh*, meaning that in order to reach God we have to rise above ourselves. I am going to speak about this in a moment. Then we begin with prayers for the *k'lal*. We don't dare to assert ourselves but we do dare to assert ourselves in behalf of the community.

So we pray for the community but we include ourselves within the community. By nature when you pray for the object you pray for yourself as well. You never forget about yourself.

We want *da-at, teshuva*; we want *refaenu hashem V'nerafeh*. Actually, a person is supposed to think of his personal ills whenever this matter comes up. For instance, when you pray *refaenu* and you have a sick child *char veshalom*, or a sick relative or someone in the family, or in the community, who is sick, that is the time that you think of asking God for healing for him. But you embrace this within the community at large.

If the first part of praising the Lord, which means for us to become conscious of the glory of God, is really carried out well, then the second part is embraced in a different way. It's like the story of Rabbi Uri.

His *hassidim* were very poor and he was visited one day by another *rebbe* who was famous for giving *parnassa*. So the *rebbe* says to Uri: "How come your *hassidim* are so poor?" He says, "Well, they don't pray for *parnassa*." Says the *rebbe*, "I will come and I will pray with them." But first he asked the *hassidim*, "What is it that you want most?" They said they want most to be able to say *Baruch she-amar*, like the *rebbe* says.

You remember what is the prayer *Baruch she-amar*. It is no prayer. *Baruch she-amar* is a praise of the Lord, in all respects of the creation. It is the creation of nature and the creation of human history. Nature and history is the theme of that prayer. After they had said *Baruch she-amar* the way the *rebbe* said, they forgot to pray for *parnassa*. That's the point — they forgot because they got included within the community as a whole.

But Judaism does not say that we must forget about ourselves. No Individualism is included within the prayer because it is proper to pray for a person's needs so that, through overcoming those needs he may render the community and God greater service. You cannot come and say, Look, God, I invested \$1,000 in the stock market. Make that stock go up. But you can pray, let's say for the entire stock market to go up, or the mutual fund.

In other words you include your personal needs within the community and then it becomes a prayer for the increase of the glory of God. That's the second part. I call the first part appreciation and this is the essence of half of poetry, half of music. You take simple things and you describe them, you sing about them.

This is the first part of the art of prayer, appreciation and this is also true in literature. I remember in my days, when we were squares, literature was supposed to make you feel better about life, to enhance your feeling of the depth and meaning of life. Today they try to do the opposite, to drag down the meaning of life, but that again is a symbol of decadence. That is the first part — appreciation.

The second part is aspiration, to aspire to be of greater service, of greater meaning. Because if the glory of God is within you as well as outside of you, you have to give it more expression. It wants to come out. It wants to come out in thought or in song, in service. But it has to come out. If you are prevented by various obstacles, sometimes illness, sometimes poverty, sometimes jealousy, you want to overcome those obstacles. The second part is aspiration.

There is a third part. The third part is very, very important. The third part is transformation. I call it better transfiguration, that is a more correct English word. In Hebrew, however, in *B'rachot* it is *Hitchadshut* — to become a new man, self-renewal. I do not use the word self-renewal because it is a little awkward in English. But actually the rabbis say a person shouldn't pray in order to discover new meaning in the prayer, but in order that he should renew himself through the prayer. This is what is meant. You become transfigured, that is, a new person.

In what way do you become a new person? You become a new person by feeling the harmony that exists in the universe. You come to feel that you are included within it. This after all the essence of art. The essence of art is to make you feel how this particular item radiates the glory of the world. It shows that it is included within a structure of meaning. It's part of an unfinished symphony. It is a melody which means something because it belongs to a greater harmony, a greater harmony that you have within you. You feel it, so you become a new person. The symbol, of course, is *shalom*, peace, because God is peace. What is peace? Peace means harmony.

This sounds abstract. Let me show you how it is in the various prayers, the 23rd Psalm, for instance. This Psalm we say in every mourner's house and you say it at funerals. It is very important for you to think about its deeper meaning. It's a very effective Psalm. Many

a person will tell you that he doesn't believe in any other prayer but in this prayer he believes. Why? He doesn't know. This is the prayer of transfiguration. It begins by saying, "The Lord is my shepherd," which means you submit to the world, you understand that you are not the master of the world. Not only this, but you understand that you cannot understand. This is, after all, the first part of wisdom. The sheep cannot understand the mind of the master. I have now a little dog in the house. When I sit and write, she comes and crawls on me and wants to see what I am writing. She must say, I don't believe that my master has a mind, because I can't understand what he is doing over there, you know, the death-of-God theory.

So, "The Lord is my shepherd;" we are like sheep in the presence of the Almighty; we know that we do not know. We also know that there is meaning in the world in which we can share. This is expressed by saying that He will lead me through the straight paths — the translation doesn't convey the meaning of the Hebrew. Actually, He leads me through tortuous paths which are straight; that is the meaning of *Maglei tzedek*. They are *maglei*, tortuous, twisted, but eventually they get to the right place. Then you go on by saying, even if He leads me through the valley of death.

But you begin with the image of a sheep and a master. Then you say, He will put me at His table. Who is put at the table? The shepherd doesn't put the sheep at the table. The image is now changed. The image is now that of a palace with a king who invites his friends to dine with him. He gives him a cup — my cup is overflowing. What is a cup? In ancient times when you sat down to a banquet they wouldn't give you a plate like they do today. They would give you a cup. This is why also at the wedding ceremony we give them to drink from the cup of wine. The cup of wine represents their destiny that they will share the same destiny. But it is a cup and not a plate. This was the symbol in ancient times. In other words, God will have us at His table. We are at His home. He gives us a cup. In other words instead of being the sheep, we are members of His household as it were, His guests in His house. In other words, we come to feel the second part of faith which is that God is within us; He is a part of us as well as above us and beyond us. As we say in Rosh Hashana, *im kevanim, im ka-avadim*. So when we say *adonai ro-i lo echsar* that is *ka-avadim* and when we say, at the end, *v'shavti b'vet Adonai leorech yamim*, that is *kevanim*.

There is another prayer of transfiguration which is even more powerful and much more meaningful, but it would take me the whole day to explain. It is the *Kaddish*. The *Kaddish* is a most marvelous formula and what it represents is the spirit of the coming of the world of God. I am only going to speak about the last portion of it.

*Ose shalom bimromav hu ya-ase shalom alenu v'al kol yisrael. Ose shalom bimromav* — what is God? God is the principle of harmony throughout the vast distances of the universe. In those days they didn't have the exact measurements of the world. We still don't

have it, by the way. In those days they also had a conception of the vastness of the universe. Centuries before Abraham was born they had been taking measurements of the movement of the planets and had recorded them in Babylonia. Then they believed that the various stars were God and after all, this is what idolatry means, *Avodat Kochavim*, serving stars. They believed that the stars were gods or angels; then they could account for their movement and for their stability even though they seemed to be opposites. But when Abraham proclaimed the unity of God then they had to come to feel that even though in the world there are all kinds of opposites, life, death, it doesn't seem that there is a God of life and that there is a God of death. Even though there is light and darkness, it doesn't mean that there is a god of light and a god of darkness. Or there is good and evil, bitterness and sweetness, etc. This is the formula. *Baruch ata adonai yotzer or uvorei choshech, oseh shalom uvorei et hakol. Ose shalom* — through the principle of harmony. Or *v'hoshech, Tov, v'ra*; everything is held in its proper place and there is a spirit of peace. But the spirit of harmony within the universe which it is the object of all art to convey is very difficult for us, in ordinary circumstances to acquire. But this is the purpose of prayer and therefore the end of the prayer is always that He who is the principle of harmony, may He bring peace to us and to all Israel, that is, to us through Israel because if we think of ourselves as person so-and-so we can never have peace. The individual is always embroiled in some activity but *V'al kol yisrael*, through His unity with Israel peace becomes possible.

These, then, are the three stages of prayer. But at each stage of prayer, Torah is necessary. This is the second aspect of Jewish prayer. There is never an appeal to feeling without an appeal to reflection. Judaism never says that I want you to forget your logic and your mind and simply believe as little children. It is good to be little children but when we say children we say, *aseh l'maan tinokot shel bet raban*, — children who are studying, not just children. This is the difference between the New Testament and the Rabbinic mood. The New Testament is one-sided. In other words emphasis is constantly on feeling only, whereas in Judaism every aspect of feeling is bound up with reflection.

So we go to the first stage, appreciation. You thank God. You have to know for what to thank God. Simply to thank God for victory, for power, to see the glory of God in the power of the lion, or in the fierceness of the tiger might easily mislead you because while we say that everything says *shiva* to God, we have to say it in a certain way.

When people say they want to learn from nature, they can also learn the wrong things from nature. Because, after all, Hitlerism was an attempt to reduce human nature to nature as it is, to the law of natural selection, namely, that the strong should prevail over the weak.

In the second part, which is aspiration, when you want to formulate the goals of life for the community and for the individual why then, of course, Torah

comes in. In the third part, transfiguration, the real *shalom* is never a state of perfect passivity but it is always a state of advancing, of progress. "He who closes his ear to the Torah, his prayer, too will be lost." In other words, Torah has to go together with it.

So we have three stages to begin. In every stage we have two opposites — feeling and reason. Feeling has to be subjective; Reason, objective. And so when you try to interpret the prayers to music, you have dramatic elements to deal with. If you consider the meaning of the words and what they seek to convey, you have a constant dialectic. One moment the individual's life is stressed because the image of God is in the individual and not in the community. The next moment the individual is forgotten, the community comes to the fore because the individual must find his significance in the service of the community. On the one hand you think only of the glory of God. The next moment, you think, how do I fit in? What can I do for God?

It's no desecration of the name of God to say, how can I help him? God wants you to bless Him. You, the nobody; He wants you to bless Him. There is in Judaism the assertion of the individual as well as the submission of the individual.

All along there is the tension between harmonies, which church music also expresses. Church music is so harmonious that you feel like falling asleep. The principle of harmony is stressed and the principle of individualism is almost entirely overlooked. But in Judaism the sense of balance is constantly maintained. This is why you have a great task ahead of you. Don't think that Jewish music has reached its apex now and all you can do is to repeat the past. You can still learn from the past. You have a very rich tradition, but if the past is any guidance for the future, there is much that you can still create to help bring the genius of Judaism to the people of our day. May God bless your work.

#### *Hazzan Meisels:*

We shall next hear from our warm friend and revered teacher, the *talmid chochem* whose penetrating observations on portions of the Talmud have enlightened many. Rabbi Isaac Klein received his master's degree in Philosophy and Education at the University of Massachusetts and his Ph.D. at Harvard. His early history includes, besides his graduation from the Jewish Theological Seminary, the unusual honor of earning six battle stars for service in the 9th Bomber Division during the war. In 1949 he served as adviser on Religious Affairs to the Occupation Government in Germany with the rank of Brigadier General. Since 1953 he has been the rabbi of Temple Emanu-El in Buffalo. He is the author of many studies on Jewish law and is a widely known lecturer. In 1958 he was elected president of the Rabbinical Assembly of America. He is our dear and beloved friend and it gives me great pleasure to present to you, Rabbi Isaac Klein.

#### *Rabbi Klein:*

Thank you very much, Cantor Meisels. It's becoming a habit. I expect each year to be invited to your Convention. One day I may surprise you and come

even if you don't invite me. I've been telling my members, those who want to have a good vacation, to take it whenever the cantors have their convention and in the same place. They will never have as good a time as they will have at a Cantors Convention.

It's told in the Talmud: "**Rabbi Yohanan** said in the name of **Rav Eleazer** the son of **Shimon**, wherever you find the words of **Rav Eleazer**, the son of **Rav Yosi Haglili** in *hagadah*, make your ears like a funnel." It means, it's worthwhile listening to him. Those of us who know Rabbi Agus and read his books feel like applying the same words to Rabbi Agus. In the rabbinate he has preserved the traditional role of the rabbi as that of scholar and teacher. In his writings he has expounded the teachings of Judaism profoundly, lucidly and authoritatively. Today's lecture is an example of his work and we are all indebted for the light it cast on many a problem that bothers us today regarding prayer.

Here I have to say something . . . I have Rabbi Agus' *Torah Shebiksav*, the lecture that he was supposed to give, that was sent in the mail, to comment on and today we heard the *Torah Sheb'al-peh*, which is not completely the same as the *Torah Shebiksav*. My comments will be mostly on *the Torah Shebiksav*.

When I read the lecture I underlined those items which answered some of the questions that are currently being asked. The first question we ask, is to whom do we pray? Among cantors this should be a surprising question or certainly an embarrassing question. However, knowing the situation today, as Rabbi Agus mentioned to you, it is a necessary question.

I spoke recently to a rabbi at the Seminary who is in charge of placement of rabbis. He told me, you remember the famous story of a *baalebos* who came and asked for a rabbi. He said he doesn't want him too much to the right, not too much to the left; he wants a medcore. Now you have to ask the *baalebos* another question. You have to ask, do you want a rabbi who is a *shomer shabbas* or not? Do you want a rabbi who observes *Kashrus* or not; and the last one, do you want a rabbi who believes in God or do you want a rabbi who doesn't believe in God?

I suppose you can ask the same question about hazzanim. But the question is not that simple. Even people who believe in God, as Rabbi Agus stressed and Hazzan Meisels stressed, have difficulties with the question. Rabbi Agus answers the question and at the same time gives a definition of God, too. In spite of the fact, that in *the Torah Sheb'al-peh*, he says you can't define it, he says in the written lecture, "the ultimate mystery of existence subsisting behind the veil of phenomena is invoked and addressed as it is shared in the life of humanity." This is one sentence and it speaks volumes.

The other question asked is, Why do we pray? Notice, my question is not why should we pray but why do we pray. One of the most popular books on prayer was written about a half a century ago by the well-known Harry Emerson Fosdick. It is called "The Meaning of Prayer." It has been reprinted many times.

The book starts with the question, Why do men pray? and Why should men pray? Because, he says, it is natural for people to pray. It is people who do not pray that have to explain because they are the ones who are not acting naturally.

Rabbi Agus again answers the question by equating prayer with poetry. "The poet writes because he is inspired. Man, when he reaches the edge of his own being, strains to advance even further. Prayer becomes an exercise in the growth of the spirit." Rabbi Agus puts man on a pedestal. "Man determines reality. He wills the triumph of goodness when experience is indecisive. Prayer, in which we bring ourselves to see all things in divine perspective makes us part of the grand design of God where evil is merely the base of good. Hence the optimism of the worshipper. The most frequent questions are about prayer of petition, when we ask for our personal needs, and this poses a double question. Is it right to make such prayers? Do we have to make such prayers at ail? The second, does God need to be reminded of our needs? Doesn't He know our needs? Is it not *chutzpe* on our part to remind Him?"

I read somewhere that the Druzes don't pray. The fact is that they do. But they mention that it would be *chutzpe* on their part to tell God what to do. It shows a depreciation of God.

To the first question Rabbi Agus answers as follows: "To go from the contemplation of the divine to the concern with personal needs is not anti-climactic. On the contrary, it is the only way to make religion meaningful." To the second question he answers, "a person should see his own needs in the light of his over-riding concern for self-fulfillment and understand that the fulfillment of his self is attained through his integration within the purpose of the design of God."

"Actually then, our personal prayer is not petition but meditation. We say, it is a well known phrase, a non-Jewish prayer, "Thy will be done." I heard once an interpretation of the prayer, *Yehi ratzon* for *Birkat Hachodesh*. The question there is, it's a repetition. First, we have 11 *chayims*, *chayim shel parnasa*, *chayim shel bracha*, etc. and then we say all our prayers should be answered. It is repetitive. You remember there used to be a Yiddish record, about somebody who visited the doctor, and the doctor asked him how he feels so he says: *der kup tu t mir vei, eygen tuin mir vei, der haltz tut mir vei*, die *pleitzes tuin mir vei*, *der ruken tut mir vei*, die *fis tuin mir vei*, un *ich alein bin oich a bissel nit gezunt*.

Now this is how I feel with this prayer. We first itemize it and then we say *chayim sheyimalu mishalot Zibeinu Z'tovah*. The answer is actually that this prayer is a sort of second thought. First you tell God what you need Then you say, *Ribono shel olam, chayim sheyimalu mishalot libeinu l'tova*, the way you think is good. Thy wili be done. Our first prayer was, we cried out in pain, but on second thought, *Ribono shel olam*. You know better than I do. So You do what You think is right.

In the Siddur, *Otzar Yisrael*, in the introductory part there is a whole treatise on prayer entitled, *B'samim*

**Rosh.** In chapter 16 the author discusses this question, why we have to petition God. Can man change the mind of God, as it were? Furthermore, we believe God to be good. Do we have to remind Him what we need if He is good? He answers that, of course, God's blessings are always available. It is the recipient who is not always ready. Rabbi Agus intimated that the praising part of prayer makes us ready for it. He uses the simile of a well that gives water but he who is thirsty must first bend down to get the water. The well is always there but the recipient is not always in the position to enjoy its water.

An illustration was given to me of this idea with the radio. There was a movie in the 30's. Will Rogers was the hero. It shows how he came to a primitive country with a radio. He started playing the radio. The people looked around — where is the singer? If it's not a singer, they thought somebody was inside that produces the sound. He had difficulty to explain to these people that the music comes from a broadcasting station somewhere far away. The radio was just receiving the music.

We say God, Kav'yachol, is like the great broadcasting station. His blessings are broadcast all the time. When we pray we just turn the dial. We change it ourselves. We turn the dial to receive God's blessings. So we change ourselves. We turn the dial so that we will be in the right wave length, or, as Rabbi Agus would say, it makes us a part of the grand design. Dr. Finkelstein told us once of a man who had lost a great deal of money in the stock market. This man came to see him. How can you help a person like that? Dr. Finkelstein told us that what he did was not to change his bank account but he changed his philosophy of life. With his new philosophy the loss of money didn't seem so important. Perhaps this is also the grand design that Rabbi Agus speaks about. If *the Baruch she-omar* becomes important then the other part is not so important. Another observation came to me from a letter the National Broadcasting Company sometime ago received from an old shepherd in the hills of Idaho. This is the letter:

"I enjoy your program every week and I want to ask a favor of you. It is rather lonely up here in the hills and I have not much to amuse me except my radio. I used to play my old violin but now it is badly out of tune. I wonder if you would be kind enough to strike A so that I might tune my violin and enjoy its music again."

At first the people at the radio station laughed at such a suggestion. But after all it was different; had news value. So on the next program they told the story of the shepherd and paused in the midst of an nation-wide broadcast to strike A to give him his pitch.

Are we not in the position of the shepherd? When we pray we are trying- to get our pitch.

I bring these illustrations in order to bring a lofty idea, as expressed by Rabbi Agus, to the everyday level. There are a number of comments that I would like to make on the *Torah shebiksav*, on the points

stressed in the paper of Rabbi Agus, but this would make the comments longer than the paper and too long, certainly, for this session. I shall limit myself to one more general comment on the approach of this paper.

The treatment of prayer is on a high intellectual level and rationalistic, while the mystical experience is limited to a few religious geniuses like Isaiah who see the heavens open and are overwhelmed by the sight of the Throne of Glory and who hear the angels sing *kadozh, kadosh, kadozh*. True, Rabbi Agus tells us that in Judaism all men face God directly but somehow this God conceived by the intellect is very remote. I'm reminded of the reproof the prophet Jeremiah gave to his fellow prophets, when he said to them: *Ha-elohi mikarov ani, n'um hashem, v'lo elohi meirachok*. We interpret this to mean that God is not a localized God whom the true prophet can escape but an omnipresent and transcendent God. In theologic language we would say God is both imminent and transcendent.

Cornell, a well-known biblical scholar, offers a variant interpretation. He believes that here Jeremiah denies that the God Of Israel is a God with whom one can be on such easy familiar terms as the prophet thinks. He is not the next-door neighbor whose door always stands open. It is a high dignity to stand in the counsel of the Almighty God. If one cannot elect themselves to the office of prophet even less can one escape God's summons. We find much support for this attitude in Jewish tradition as is expressed, for instance, in the saying *lav kol harotzeh litot et hashem yitol*. And of course, by the philosophy of Maimonides, the preponderant tradition was that we would like more *elohi mikarov* rather than an *elohi meirachok*. A God who is near rather than a God who is far. A relevant passage in the Talmud is one of the stories of *Rav, Hanina ben Dosa*. The Talmud mentions *beshum maasei Rabi Hanina ben Dosa*. It tells a number of stories and then this happens. *She-halach lilmod Torah miben Rav Yohanan ben Zakai*. He went to study Torah with *Rav Yohanan ben Zakai, vecholeh b'no she,* *Rav Yohanan ben Zakai*, and *Rae, Yohanan ben Zakai's* son was sick. The stories are all to illustrate the powers of prayers that *Hanina ben Dosa* had. The great *Rav, Yohanan ben Zakai* said, *Haninu, b'ni, bakeish alav rahamim v'yichye* — pray for him, pray for mercy so that he should live. *Heiniach rosho bein birkov bikeish alav rachamim v'chaya*. *Hanina ben Dosa* put his head between his knees and he prayed for him and he revived. *Amar Reb Yochanan ben Zakai, ilmalei hitzai ben Zakai et rosho bein birkov kol hayom kulo lo hayu mashkichim alav*. If I, *Rav, Yohanan ben Zakai*, would put my head between my knees the whole day, they wouldn't have paid any attention to me in heaven. So the wife of *Reb Yohanan ben Zakai* says, you mean *Chanina* is bigger than you. *Amar Harav, lo*. What is the answer? Why did God pay attention to *Chanina* and not to *Rav Yohanan ben Zakai*? *Ela, hu domeh k'aved lifnei hamelech. Chanina* is like a servant with the king, on familiar terms. *V'ani domeh k'sar lifnei hamelech*. And I am like a big officer in the presence of the King. So who is closer to the King. The servant, not the officer. Evidently the eved lifnei

*rabo* is more effective than *sar lifnei rabo* because he has greater intimacy. Prayer of the type represented by *Shir hayichud* and *Shir hakavod* or by the sections that Rabbi Agus calls rational reflections, these are *sar lifnei rabo*. These are of great value, naturally, but when the prayer, on the contrary, is an outcry of a suffering soul, then the rarified sphere of mystic contemplation is not of great help.

When our fathers and grandfathers prayed to God, they addressed Him as *Gottenu* and *Tatenu*. It might have been naive and philosophically untenable but religiously it was a deep experience with a prayer itself. Just the prayer itself was the answer, since you had to chance to speak to the king of kings, personally, as it were, *k'aved lifnei rabo*.

We, on the other hand, are too sophisticated for that today. But unless we find something to take the place of this warm familiarity much of our prayer will be an arid prose. A word, addressed to a *Deus ex machina*, to an unknown God.

During my student days there was a familiar text floating around and each of us used it as a sermon but none of us knew who started the ball rolling. This was the comment on the *Midrash* on *Beit Yaakov l'chu v-neilcha*, O House of Jacob come let us go.

The *Midrash* said, *Lo K'avraham Shekar'o har*. We speak of coming to the house of God not like Abram called this place, *Har*; *B'har hashem yira-u. V'lo k'yitschak shekar'o sadeh*, Not like Isaac who called the place of worship *sadeh*. *Ela keyaakov shekaro'o bayit*, — but like Jacob who called it a house. So we say *Beit Yaakov l'chu v-neilcha*. I use as a text illustrating the three approaches to religion.

One is the approach of the philosopher who looks at everything under the aspect of eternity and takes the whole universe in its camp. Behind it all he sees the ineffable, he sees God. Then there is the poet whom nature has transfigured into beauty that is a joy forever and a constant source of wonder that makes us worship because behind it all the source of all of it is God. The first type of religion is represented by the mountain from the top of which one has an unobstructed and clear view of everything. The second is like the field covered with growth and rich in colors to delight the eye; that's the esthetic approach to religion. Evidently the *Midrash* is not satisfied with these approaches and therefore it said *ela Keyaakow sheKar'oba yit*. A house is a place where you live your daily life, on familiar ground; it surrounds you and shields you. You are at home. It represents the religion that supports you with daily sustenance by giving you a daily program that sanctifies every moment of your life. I feel that in prayer, too, we have this vision. We have the prayer of the philosopher, the prayers of the poet and the prayer of the ordinary person.

Rabbi Agus took good care of the philosopher and the poet. The ordinary person has not fared so well. Alas, most of us are neither philosophers nor poets. We, therefore, must find a satisfying theology for the prayer of the ordinary man. What is this theology of the ordinary man? You expect an answer. I just want

to say this, perhaps on a hilarious note rather than on a serious one:

A rabbi once came to visit a house and found twelve of his nicest *baalabatim* very busy playing cards. He wouldn't stop them but at least he wanted to get some benefit out of them. So he said, "Gentlemen, I have a question. If you give me the answer then we don't do anything. If you don't give me the answer then each one of you has to give me a dollar. We need money for a charitable purpose."

"What's the question?" The people are a little embarrassed. "Fine, rabbi, ask the question".

"We are all observant Jews here. Tell me, how it is possible for a good Jew to eat milk and meat together?"

They started thinking; it was before the days of synthetic milk so they started mentioning milk substitutes.

"No", he said, "true milk and true meat".

They thought and thought. Each answer they give the rabbi, he said, "No that's not what I mean." They didn't have an answer.

So the rabbi said, "Gentlemen, do you give up! O.K. let's have the dollar from each one." He collected the dollars and takes out a dollar from his pocket and says, "I don't know either."

Gentlemen, I haven't got the answer. I wish I did. I suggest you call Rabbi Agus again. Perhaps he will give us an answer to that problem.

#### **Hazzan Wohlberg:**

I believe in this session the subject discussed is really of extreme importance. I wish we could spend a whole day in discussing this problem. We hazzanim, most of us, were drawn to the profession because we are in the right-wing of Judaism. We have become hazzanim because religion has meant a great deal to us. We hazzanim are also artists who deal with problems without thinking about them, not cerebrally but emotionally. We are also very closely attached to the text of the siddur although some of us are questioning the validity of some of the texts. Some of us, after Auschwitz, cannot sing *Ezrat Avoteinu ata hu meolam*. We are facing problems, great problems, serious problems and actually I am turning to these distinguished rabbis for advice.

In my opinion the difference between us hazzanim is whether, as Rabbi Klein so charmingly said, whether we get the A from the Siddur or whether we ignore the Siddur and start singing. The easiest way to sing a liturgical text is by taking a ready-made tune and fit it to these texts, which is of course the wrong way of doing it. The proper way is to take the text and to let the text suggest the melodic clothing that we apply to this particular prayer. Do we help the congregation to pray with our song or do we disturb the congregation? Do we disturb the prayers? We are not active in the field of theology. We are recipients of theology and we hope that by our singing we may cause others, influence others, to become religious and engender in them a feeling of religion of devotion, of piety. How

far can I express myself in interpreting a prayer? When do I exceed the limit of propriety? How much can I do in interpreting the prayer as the prayer affects me? When do I overstep these bounds and interfere with the proper process of prayers? I know I am bothered by it, I have this problems and I know many of you must too. **Rabosai**, teach us.

**Rabbi Agus:**

Hazzan Wohlberg has a tradition to be a *talmid chochem* and to put a question in a way in which only a *talmid chochem* could. There is an apparent contradiction between this individualism and between the community. We say that prayer has to be of the community and yet *hazzanut* with its stress on improvisation also stresses, therefore, individual self-expression.

I believe that the deeper we enter within ourselves the more we reach out to the hearts of others. Deep speaks unto deep. But when an artist of the abstract painting, when such an artist says, "I want to express myself and you see all the blotches of paint and color that's me, it comes out of me," *Dus is a behema!* If it really came out of his depth and not out of the surface of his mind it would speak to us. If it doesn't speak to others, it doesn't come out of the depth. If we want to express ourselves, what are we, we are a world. In our world there is a great deal of nonsense which covers the deeper layers. It is only when we truly express our deeper layer that we express ourselves in a genuine sense and it is then that we always reach out to others. If you are trying to perfect your art, in the privacy of your room, if you constantly dig deeper and deeper, you will find that you will reach out further and further.\* I find it to be the case with myself in my writing too.

This brings me to the question that Rabbi Isaac Klein presented to us. How about the prayer of the ordinary man? Judaism says that there is no ordinary man. That, is, there are people who are ordinary in the normal run of things but there isn't a person who cannot reach a higher level of feeling and of thought and who does not at one time reach it.

This, of course, is the tradition. Remember the story of the rabbi (I think it was *Elazar ben Shimon*) who was walking in the road and he felt very good because he had learned a lot of Torah and there he sees an ordinary man, an ignoramus. He sees him and thinks "This, too, has been placed in the world." So the man says, "Come with me to *shule*", and you remember the whole story how they came to apologize to him. "No I don't want to accept your apology. Apologize in public."

He wanted to demonstrate a principle. **Reb Elazar ben Shimon** did learn the principle. What was the principle?

*Ein l'cha adam She-ein lo makom v'ein l'cha davar she-ein lo eit.* There isn't a man for whom there isn't a place. Every man is a universe which can have greatness in it. Not that they don't abuse it but the essence of democracy is really the belief that given

enough time, given enough effort, every man can rise to be like an Aristotle and to think like an Aristotle. There is a story about Plato — in those days they believed that slaves, those that were born slaves are really an inferior type of being — like so many people today believe about the negroes. Some people in Plato's school said you speak of human beings you mean like us, you don't mean like them, the slaves. He said: no. He set out to prove it He gave one of his disciples a chance.

"You teach him all of geometry." Three volumes of Euclid existed in those days. "You teach him all of geometry only by asking questions, never tell him anything, only by asking questions and let him find the answer himself."

The slave learned all of geometry simply by trying to answer every question correctly, according to his understanding, and then Plato demonstrated. "See, here is a man. He wasn't told anything. He was the ordinary of the ordinaries. Now he is one of us. He is capable of being a philosopher."

This is the way I would put it. To have faith in God is to have faith in people. It's not an easy thing to do. Normally you go into *shule*, I see those people. It's not that he lost a lot of money in the stock market. You see people who never should have had money. Is this the way God runs his world, you say to yourself. But, this is all on the surface. But as we enter into the spirit of Judaism, we must realize that every human being has his greatness built into him. It is there and all of us are here in order to awaken it and sometime we succeed.

**Hazzan Gewirtz:**

What should a person do who does not wish to claim himself as a conscientious objector, yet he feels that war is immoral?

**Rabbi Klein:**

Many problems that we have are not new. They become aggravated or they recur under new guise or they assume a new form, for instance. I read once a sermon by the same Reverend Harry Emerson Fosdick. Some people define as modern and progressive the New Morality. New morality isn't today. This sermon was given at least 25-30 years ago. It's not new. It's as old as Sodom. We had that morality in Sodom. Among Gospel singers they speak of Babylonia. Babylonia was a symbol of all the evils that we have today. We saw the show "Green Pastures," this was Babylonia. They come out today and we want to give a *hechsher* on them, we call them the New Morality. If you take away the new and the word morality just say it's the old morality that we want to legitimize. It is the same old immorality but today it comes with a PhD. It is the same problem.

I am reading now a book by Barbara Tuchman, "The High Tower" which gives the time between 1890 and 1914. This is the time that we look back upon today as the best time we ever had in history. She quotes a few places and you could put it down as being about morality in 1967. The book, "Degeneration" by

Max Nordau makes the same complaint that you make today. Many of the things that we have a problem with today were the problems of college students all the time, with this difference. Once upon a time we had college students 2% of the population of the young and today it is 80 of the population. But the problem was there. You asked whether the churches should unite.

In Buffalo when the rabbis can't get together they say what should we do? You brought me here because I am a Conservative Rabbi and I disagree with the Reform Rabbi that's why you brought me here. You didn't bring me here to agree. If you brought me here to agree you wouldn't ask a Conservative Rabbi. You wanted a specific kind of rabbi. If you want a united voice from all the churches, it's an unfair thing. There is room for differences. The only thing of course, we are united in is seeking justice, but we define it differently. We have certain different outlooks. Rabbi Agus mentioned that every man potentially can be Moses or Aristotle. He is a **Litvak**. You know what they say when it came to the **Vilna Gaon**. They said, **Vil nor, kenst** zain a **Gaon**, that's all you need. Somebody said also, how do you become religious? There are two ways of becoming religious. One way is, **taka**, to become religious; do what you expect a religious person to do. The other way, you redefine religion, give it a new definition so it will fit in with your way. You redefine it. We talked about the ordinary people. We know who the ordinary people are. Rabbi Agus makes every ordinary person a philosopher, at least potentially, we redefine the whole thing.

I am still not to the question that the gentleman asked. Music has two phases, the person who writes the music, the person who performs it. Music that is only sheet music and you put it on the shelf of a library is like a book that is never read. Music gets life only if there is an instrument, a performer. Then it becomes a living thing.

I have an idea that today we lack the instrument. The ideal is there, **karov hash-em l'chol korav** is still true today as it was before. But today we don't call. Perhaps we haven't read the score that has been given to us properly and that includes everybody that holds any position of leadership in the synagogue, business, social work, in community work. The people today are perhaps not the proper instruments. But the guidance is there, the moral teachings are there. They know what's wrong. They know what's the right way to do things but just somehow we haven't got the people who are willing to put into practice. The instrumentation isn't there. The rendering of the music is defective.

**Rabbi Agus:**

I want to add that for those of you who wish to continue studying about the problems of prayer for the ordinary Jew there is, in the third chapter of **Taanis**, a great number of stories about how ordinary people reach God through a broken heart.

I now turn to the problem of the selective conscientious objector. Can a person object to a war because it is immoral even though he doesn't maintain

that the war against Hitler was immoral. I think it is a very, very important question because if this problem is once solved properly it will be impossible for the military to plan wars as they have planned the engagement in Viet Nam. I know whereof I speak from personal contact.

So far as the Torah is concerned, we as Jewish people should always look to the tradition as the context for us to examine the situation in and we know that **mi ha'ish hayarei v'rach ha-leivav** applied to **mdchemet r'shut** and didn't apply to **milchemet chova**. **Milchemet chova** is self-defense. **Milchemes r'shut** is a war which the politicians say is good for the nation. It's good to stop here so it won't go there; it's good for business, they used to say. There was a time that they would justify war by business, than by national consideration. Or it's necessary for the national honor. I don't know where the honor is but that's a matter of judgment. So that's **milchemet r'shut**. About **Milchemet r'shut**, we are told in **Devarim** that the Kohein would come up and say **mi ha'ish hayarei v'rach haleivav yeilech havaita**. And in the Book of Maccabees we are told that Judah Maccabee did put it into practice. What does it mean yarei **v'rach haleivav**? The simple explanation would be — fearful, but Rashi says **yarei min hachet sheb'yado** which could mean he's afraid because of the sin, in the sense that he has sinned and therefore he won't be protected. But it could also mean that if he goes into this war he will be committing a sin. If this is the meaning of it then we have in our tradition certainly a great precedent. This is a great eye-opener for us. I know that for me it was a tremendous disappointment that America could ever be guilty of such conduct as is now going on, but after all, they are human. The Germans also were human and therefore immorality is possible. So, since immorality in war is possible, the principle of the war applies as far as we are concerned. I was glad to see that Dean Brewster, the president of Yale University and also Dean Pollock of the Law School feel the same way. I think that if this is really an opinion that obtains a great deal of support from clergymen, from the churches, the synagogues in the nation, why then a great deal will be done to put some sort of restraint upon the conduct of war as if every kind of war is, but the very nature of the fact that it is a war, justified and then you can do just about anything you please.

## AWARDS LUNCHEON SESSION

Presentation of Kavod Awards to

**DR. JUDITH EISENSTEIN**  
New York City

**MR. SHALOM ALTMAN**  
Philadelphia, Pennsylvania

**MR. HARRY COOPERSMITH**  
New York City

**MR. HYMAN RESNICK**  
Chicago, Illinois

Life Membership to:

**WILLIAM BELSKIN GINSBURG**  
Philadelphia, Pennsylvania

Wednesday, May 17th :

### AWARDS LUNCHEON

#### **Hazzan Rosenbaum:**

Every year we designate someone for the supreme honor of Life Membership. This year we have elected a man who has been literally a tower of strength to us through the years; never seeking for himself, always being ready to advise and to assist and to calm down and to cast a newer light, always being a true hazzan and a true friend.

I am delighted that, in honor of his forthcoming seventieth birthday, we grant to Hazzan William Belskin-Ginsburg, for the next fifty years, Life Membership in the Cantors Assembly.

#### **Hazzan Ginsburg:**

I want to say that I am very grateful to the Assembly and to its officers for this signal and unusual honor. Let me assure you that the large amount of money which I'm going to save from the exemption from the payment of dues, I'll invest wisely for the first ten of the next twenty years and then I'll distribute wisely for worthy purposes during the following ten years.

The other day someone spoke of me as an Elder Statesman. I think it was Truman who defined an elder statesman as a dead politician. Well, I hope I haven't reached that stage yet.

I was elected to membership on February 19, 1948 within the first year of the Assembly's existence. somehow, I was elected to the Executive Council that very year and I remained on the Executive Council from that day until this. In 1949 I had the experience of being chairman of the Convention Committee. I've taken a keen delight in observing and in some manner participating in the growth of the Assembly from its childhood to its present maturity and influence. I pray that I be able to continue to be of some little help in the future. I'm not quite ready yet to be put into pasture.

And now I have a surprise for the chairman of the Convention. I want to tell you that this is absolutely unrehearsed and unscheduled. In fact, I'm surprised that I have the nerve to do it. Although I've appeared on the platform here many times and in various capacities, I've never been asked to sing. So, I'll take advantage of this captive audience and sing a little song for you.

You know, we spoke last night about these wonderful people who formed the Jewish Societies in St. Petersburg and in Moscow. There was one man by the name of Mark Warshavsky who was a lawyer but whose heart belonged to music. I feel that I'm in the **same** class and I'm akin to that man. He wrote a song like *Oifn Pripitchok*. He also wrote a song called *Dem*

#### **Milners Tern.**

Now, I'm going to sing *Dem Milners Tern*. I want you to join with me in the chorus, but I'm going to paraphrase the words of the verse to some extent.

*Oi vi fil yor'n zain'n verfor'n zait ich bin milner ot a do;*

*Di reder drei'n zich, di yor'n gei'n zich, ich ver nisht alt, Nisht graiz, nisht groh!*

*Ich hob gehert zogn'n m'vil mich feryog'n arois fun dorf un*

*Fun der miel; di reder drei'n zich, di yor'n gei'n zich, oi, on*

*An ek un on a tsiel!*

*Do vel ich voin'n, do vel ich troin'n, ich ver nisht alt, ich*

*Ver nisht mied; di reder drein'n zich, di yor'n gei'n zich,*

*Un oich mit unz vakst oif der yid!*

#### **Hazzan Meisels:**

Through the years we hazzanim have learned to recognize more and more that everything that we do in the pulpit is in cooperation with our rabbi. We live with our rabbi and we labor with our rabbi. We have learned that our rabbis are our very close and interested co-workers and, most often, they are our very dear friends. In my own personal case I have said publicly that were it not for the cooperation of my rabbi many of the things that I do could not be. He was understanding enough, throughout my career to cooperate and to help and, therefore, we have a great music program.

There are many things that we do in which rabbis work with us and help us to grow with them. You were with us yesterday when testimony was given by a number of rabbis as to what they thought we accomplished. We say now that we accomplished it with them and it is for our good. There are two rabbis to whom we want to call attention today. One is Rabbi Nathan Drazin.

Ordained with honors and *Yadin Yadin*, the highest rabbinic degree from Yeshiva University in 1932; Bachelor of Science and Master of Arts from Columbia University in 1932 and 1933; Doctor of Philosophy from John Hopkins University in 1937; Rabbi of Shaarei Tefillah Congregation in Baltimore from 1933 to 1964; he is at present the President of Talmudical Academy of Baltimore. He is the author of a scholarly History of Jewish Education and of the popular book, Marriage Made in Heaven. Both books have been translated into Hebrew and have been published in Israel.

Rabbi Drazin was one of the two rabbis who went to testify when the court challenged Hazzan Abraham Salkov. The story was told to you last night and yesterday afternoon and Monday evening. How helpful it was that these two rabbis came with heavy hearts and said publicly and for the record: A cantor is truly a minister in the Jewish faith and we, as rabbis, say

to you, the United States Government, that you should recognize them and call them as such.

Neither of the two rabbis went to court because they looked for honors or because they looked for thanks from us but because they felt in their hearts that this is the truth and the truth has to be said. But we feel that we want to say to them: We appreciate it, and so we present to them a small token, a token of affection and of our love for them as well.

Special Tributes to:

**RABBI NATHAN DRAZIN**  
Baltimore, Maryland

#### **Rabbi Drazin:**

In the spirit of the decision of the court I may address you as Fellow Ministers. Little did I ever dream that I would be the guest of honor of this wonderful group of cantors and also the recipient of an award from you.

How did I get involved in this case? One day the prominent attorney of Baltimore City, Herbert Garten, called me and he told me that he was to represent his client, Cantor Abe Salkov on this matter. He wanted to know how I felt about it. Was the case a justified one? Of course, I immediately waxed oratorical and said, by all means, a cantor is a minister. In fact, as far as I know, the cantor had the title of minister long before the rabbi. The cantor is the successor of the Levites, who were *meschorim* in God's Holy Temple. They sang the psalms at the services and the Torah uses the words, **Laavod avodah**, to "minister" in God's Holy Tabernacle.

When the cantor stands before the **Amud** and he supplicates and prays for his people before God, he is a minister. When the cantor, together with the rabbi, gives oftentimes good counsel to people in need, visits the sick and visits houses of mourning, again, he is a minister.

I thought that I was giving information that was necessary for the attorney. When I finished, it was then that the brilliant attorney said: I want **you** to be an expert in court. Since I gave the testimony, I want to tell you that I have found that not all rabbis agree with me. That is true of all branches of Judaism, Orthodox, Conservative and Reform. However, I have not found yet a cantor who took exception to my testimony. I want to tell you further that even of those rabbis who were opposed to me, after I got them to read my testimony, they changed their minds. The judge, who was a real scholar, absorbed all that Rabbi Goldman and I had to tell him. I believe that the court's decision is information that you should all be aware of and which you should pass on to generations to come.

I want to add one more word, dear friends. At this convention I learned a new interpretation of a **Mishna** with which you are all so very familiar. It is a **Mizhna** that is found in the opening pages of the **Siddur**. **Eilu d'varim she-ein lahem shiur**. Here are certain things that

are without limit. The **Mishna** says **Hapei-ah, v'habikurim, v'haraayon ugmilut chasadin**. We can fulfill the **Mitzvah** of **Pei-ah** by leaving only one stalk of grain for the poor. One can also fulfill the **Mitzvah** by giving practically his whole field to the poor. Similarly with the other items, but I have found yet another interpretation.

When I was in court, as far as I knew, I did a favor for one individual, Abe Salkov. Yesterday, when I arrived at this convention, so many of you came and shook my hand with thanks. Thank you, Rabbi Drazin, you were a great friend to all the cantors in America. **Eilu d'varim she-ein lahem shiur**. A man may do one act of loving kindness and actually this one act may be inclusive of hundreds and thousands of acts of loving kindness for so many people.

As the **Mishna** says in **Sanhedrin**: **Kol ham'kayeim nefesh achat, k'ilu Kiyeim olam malei**. He who saves one life, it is as if he saved a whole world!

**RABBI ISRAEL GOLDMAN**  
Baltimore, Maryland

#### **Hazzan Meisels:**

Concerning Rabbi Israel Goldman, the other rabbi who went to court in behalf of Abe Salkov, I have one regret. He took from my community, Cleveland, his beautiful wife, Mildred. But we see each other from time to time and we're still good friends.

Rabbi Goldman was President of the Rabbinical Assembly in 1947, when the Cantors Assembly was born. He has had three hazzanim who served with him during his career. One was Jacob Hohenemser, of blessed memory. The other is our own Abba Weisgal, may he live a long and healthy life. The third one is our **Baal Simcha**, Abe Salkov.

Rabbi Goldman was raised in the neighborhood of the Stone Avenue Talmud Torah. He heard all the great hazzanim; this was part of growing up. Knowing hazzanim is not something new to him. Admiring a hazzan is natural to him. He is a sweet and wonderful person, a learned and admired rabbi.

He also went to court simply to tell the truth and for this we will always remember him. And for this we present to him this tiny token of our appreciation. And the best way we can express our feelings toward him is to say to him: Rabbi Goldman, may you drink for many, many years, in health and in happiness, from the cup of joy.

#### **Rabbi Goldman:**

I was told by some of my colleagues in the cantorate that, as a result of the decision of the court, every cantor of this Assembly will now be saving some five hundred dollars each year in taxes. I can see now why I am given this very beautiful gift. I can see that I shall go down in American Jewish history as the man who put five hundred dollars into the pocket of every cantor.

I had never been in a court before in my life before I went to Washington and I have never been in a court

since. It was quite an experience and Herbert Garten really gave me fine training in how to be an expert witness. I spent several hours on the witness stand and I want to tell you why I am so deeply devoted to Hazzanut and to hazzanim. Perhaps I can tell you what I have in my heart through a famous *hassidic* story.

A certain *hasid* was sitting at the *Tish* of the Rebbe and the Rebbe was giving a *droshe*. This *hasid* tried to listen but after a while his eyelids began to flutter. He was struggling hard to keep them from closing completely and after a while he couldn't control them any longer and he simply fell asleep. When the Rebbe had finished with the *Droshe*, the other *hasidim* upbraided this man: How could you do such a thing, to fall asleep while the Rebbe is giving a *Droshe*? The man was greatly abashed and he went over to the Rebbe to ask forgiveness.

The Rebbe looked up at the *hasid* and began to sing a nigun. And the nigun was so uplifting and the depressed spirits of the *hasid* who was so apologetic began to rise and soon to soar that they began to sing the nigun together. The *hasid* finally said to the Rebbe, now I understand that you're trying to teach me.

I've been such a devoted friend of *Hazzanut* and hazzanim because I try to understand and to appreciate the great power of Jewish music in making American Jews understand. That is why you are ministers of the Jewish Religion and you, together with the rabbis, can help build a stronger American Jewish life.

On final word, I have never before been at a Cantors Assembly convention. I'm a faithful attender at Rabbinical Assembly conventions. I have never before had the opportunity of being with you and when I received the invitation I was glad. Mildred and I thought we'd go because we were asked to go, but we anticipated just another convention. We've both been tremendously inspired with what the Cantors Assembly is, collectively and individually. Your days are crowded with tremendously worthwhile activity and the Jewish and musical creativity that emanates from this Assembly is simply overwhelming. I come, then, to bear you this word of testimony, if I may, on behalf of the Conservative Rabbinate.

#### Hazzan Rosenbaum:

I'm priveleged, now, to call upon a man about whom both rabbis have spoken in glowing terms. We in the Assembly have been blessed with the men who have chosen to represent us in legal matters. First there was the late departed Norman Salit. When he passed away we were fortunate that Dr. Mitchell Salem Fisher, who, like Rabbi Salit is a lover of hazzanim, represented us. Then, quite unexpectedly, another sweet soul, another gentleman, another noted attorney, came to our assistance at a time when he was most needed and most appreciated.

He, together with Dr. Fisher, conspired to bring about this victory. That they were successful, you know. I regret, beyond words, to say that Dr. Fisher is not

here today. You can be sure that we shall express to him in person the thanks and the gratitude I should now like to express to Mr. Herbert Garten of Baltimore, as I present to him the third of our four Kiddush cups.

MR. HERBERT S. GARTEN

Baltimore, Maryland

Mr. Garten :

From what I'm hearing at this convention it would seem we won much more than the World Series in Batlimore. With a batting order like Drazin, Goldman and Salem-Fisher, how could we lose? I don't mean to sound like a Chamber of Commerce for our city, but I think it's wonderful that Baltimore rose to the occasion. Although I'm not a member of Rabbi Goldman's congregation, it was a great pleasure for me to work as a team on this case and to have had the pleasure of associating with the leaders of your Assembly.

We were fortunate in having had all the elements of a good case. We had the facts with us. We had a willing client, someone who was willing to stick his neck out and to take issue with the government through all the various steps that were necessary over a two year period of time. This particular issue was all new to us in Baltimore until Abe Salkov walked into our office. We had the Law, developed for us by Mr. Fisher over perhaps a lifetime of professional effort. And, of course, you've all heard about the wonderful success we had with our expert witnesses in Rabbi Drazin and Rabbi Goldman. How could a judge or a full court of fifteen who also passed on this particular issue not agree when they heard such eloquent testimony from these two gentlemen, that there is indeed a dual clergy in the Jewish Religion and that in dealing with Jews one must not think in terms of the Christian minister of the Gospel.

Just before I left to attend this convention, I wanted to see if there was any late development on the Salkov case, I went to our citator and was surprised to see that something had been entered on March 20th, 1967. I got out the case, which involved a minister named Marine. The court handed down a decision on March 20th in which it cited the Salkov case. Apparently, the government was making use of the Salkov case in beating down this particular gentleman who got carried away with the victory we had.

What did this Mr. Marine do? Well, he also was from Baltimore, surprisingly. He was the pastor of an Evangelical Church and he arranged the following device. He wanted to buy a little house and the cost of the house was \$13,474.83. So he had his church pay him a salary of \$13,474.83 and then he said: Let's have the allowance of \$13,474.83, no taxable income! Well, of course, this was expanding the Salkov Doctrine a little too far.

## AFTERNOON SESSION

### HAZZANIC STUDY "NEW SOUNDS FOR SYNAGOGUE MUSIC?"

A review of the developments in synagogue music during the past two decades and a projection of its path in the future.

Chairman:

**HAZZAN CHARLES DAVIDSON**

Adath Jeshurun Synagogue  
Philadelphia, Pennsylvania

Presented by:

**DR. SAMUEL ADLER**

Professor of Composition  
Eastman School of Music  
Rochester, New York

Illustrations by:

**HAZZAN CHARLES BLOCH**

**HAZZAN MORTON SHAMES**

#### **Hazzan Davidson:**

Dr. Samuel Adler, our distinguished speaker, will address himself to the topic "A Review of the Past 20 years of Synagogue Music in America." Dr. Adler, for those of you who may not already know him, is an exceptionally talented and distinguished composer, musicologist and conductor who has had a life-time of exposure to music of all kinds and particularly to music of the synagogue. His father, the late and revered Cantor Hugo Adler, filled our speaker's early life with the sounds of the synagogue. I am sure that it was a great satisfaction to his father that Dr. Adler followed in his musical path and has not only become renowned as an exceptional composer of synagogue music but as a legitimate composer in the true sense of the word.

He was for many years the organist and music director of Temple Emanuel in Dallas, Texas where he distinguished himself not only in that capacity but as a prime mover to commission works for his Temple by other Jewish composers. Dr. Adler presently is working on a Ford Foundation grant and is composer and teacher at Rochester's Eastman School of Music, where, according to our friend Hazzan Samuel Rosenbaum, he had already begun to turn the school slightly topsy-turvy; and, that in an institution which has not been noticeably known, at least over the past 30 or 40 years, as being the most hospitable place for a Jewish musician. I know that even in the short time that Dr. Adler has been there he has made an impression

that is very good for the Jews and the Jewish composers particularly.

It may also interest you to know that in the few moments I have had to spend with Dr. Adler this afternoon, I found that he is much sought after as a composer by publishers. He has just signed a contract with Oxford Press for a series of compositions. It is a source of particular pleasure to me, as someone who has always looked for the Jewish composer in orchestral and instrumental music, that Dr. Adler's forte seems to lie, if not partially, substantially, in the construction of music for the symphony orchestra and concert band. I am delighted to have this opportunity to present to you, Dr. Samuel Adler.

#### **Dr. Adler:**

Thank you, Hazzan Davidson. I think that while I am ahead I should really quit. But with such an august body to address I cannot resist the temptation.

Ladies and gentlemen, this is indeed an auspicious occasion: the 20th anniversary of this distinguished body. For me, it is also quite an occasion. It's my first appearance before a gathering of synagogue musicians as a layman. I feel that very strangely I have become a Jew again, if you know what I mean. That means that now I am able to go into a synagogue and pray instead of worry. This is quite a different feeling from the last fifteen years when I had to worry if a soprano had a cold and couldn't come or if this or that would go wrong in the service, if we will please the congregation or won't please the congregation. You know, it feels very free to stand up here and lecture to you and I know the problems very well. I just hope you forgive me for everything that I say and just take it and then rip me to pieces at the end. This is what I am here for.

I'd like to organize this afternoon in the following manner. I'd like to give you a short address. I don't want to be presumptuous and say it is an evaluation of the last twenty years, — just a few thoughts on this and then perhaps we can listen to some music interspersed with comments. Finally, we can have a questioning period and then have a dialogue which is so important in these days.

I am sort of plunging into an area where fools only tread and since I am an **am ha-aretz** when it comes to hazzanut, I'll tread very heavily. In his romantic and flowery language Lazar Saminsky once wrote, "By birthright it is the task of the Hebrew musician to transmute the gentle books of the Bible, preserved by a miracle, into cultural art, to sustain the immortality of our ancient canticle. But while a Jewish task, primarily, the fostering of this biblical melody should be just as precious to the universal forms."

Well, for about 40 years now the composer of the synagogue has tried diligently to infuse the liturgy, as well as the Bible, with a new spirit based on ancient tradition. His ancient tradition, however, is dependent on his birthplace and his consequent musical education. Needless to say this factor immediately presents grave

problems of authenticity and most of all problems of universal acceptance. How did this dilemma come about for us in the last 40 years?

First of all in Europe it was a very difficult task, as a matter of fact, a task that was impossible to overcome. I for instance, know that when my father was a young cantor and began in his first pulpit he was told that only the music that was the city tradition for 300 years could be used. Being the same kind of fool as his son he immediately said that this was nonsense. You can't sing the same music and therefore the first thing he did was to reharmonize the *V'shomru*. He was immediately fired, because this was tampering with tradition. Because my mother was from one of the first families of the community and my grandfather was quite a good taxpayer, he was re-instated. This happened every year.

I am telling the story because to them this "Tradition" was as precious as the prayer itself. The harmonic idiom was completely foreign to anything that had to do with the liturgy. In Germany it was Mendelsonian, in Russia it was watered down Rubenstein, and so on.

In America if we speak about an *am ha-aretz*, we had them plenty. In the early days, of course, the Reform needed music, especially. They had no hazzanim. They had only the music director and they have a tradition that is really one of the worst traditions in synagogue music that has ever been compiled in the history of the Jewish people. There was no knowledge of tradition. There was a knowledge of the Hamburg Hymnal that you all know was a variant of Protestantism and that was it.

In the Orthodox tradition there was not much else. It was an ancient "Tradition" from each *shteitl*; as many different traditions as there were *Shteitlach*. And that became the "Tradition" of America. In those synagogues that went to the right or the left, and wanted to be a little modern, the square Protestant style became the thing of the day. There was among the more revolutionary Temples, especially on the Reform side, an abhorrence of anything orthodox. As a matter of fact, as we all know, there was an abhorrence of the office of the cantor, because that smacked of some kind of authentic orthodoxy. This then was the heritage of early America.

But our century brought forth what is to me four significant events. The first, the rise of musical scholarship. There were great scholars, such as Idelson, Yasser, Werner and so on, to mention only a very few that contributed to this school. The second, there was suddenly a great need for music, a keener awareness of musical art in the service and the place of an art experience in worship. Third, there was a new abundance

of well trained musicians and well trained, knowledgeable Jewish composers and cantors. And last, but not least, there was a coordination of the rituals of many different countries, many different places of the world. The world Jewish community was represented in the American synagogue. And the use of all

the melodies from all over the world gave us a rich storehouse which was never before heard in the world synagogue of our time or of any other time.

Let us not call the past 20 years a renaissance because that pre-supposes that an earlier period produced a great body of work. I sometimes wonder (if we could digress just a minute) that while the church was having this tremendous musical development through the ages we remained dormant in the ghetto with musical development taking backward steps rather than forward ones. Imagine, if we had had Jewish composers in the Middle Ages, or Jewish composers in the Renaissance, the Baroque, or even if we had had some decaying 19th century composers who had some kind of musical foundation on which to base their compositions.

Let's speculate some time, when we have a little more time, what would have happened if the Jewish line had continued from Rossi to the present time rather than from Sulzer to the present time.

So the first 30 years of our century might be called an awakening, and the next 30 years, I feel, should be called the predominance of the Jewish composer. While the last ten years we might call the predominance or the emergence of the cantor as a real force in Jewish music. I think these are two distinct epochs. These are separated by the emphasis and I want to speak about this a little later.

May I just elaborate for a minute on the first period, the period dominated by the composer and the musical director. What was accomplished then?

At first there was a search for tunes and an attempt to get rid of all the encrustations of coloratura and other ideas that had crept in through the ages. Then also there was a purification of these tunes, the tunes that had been tonalized from their modal path and given all kinds of long scale patterns. This was done by the composers of this century, of course.

Next, the harmony was changed and this is very important for all of you because even though many of your synagogues do not use the organ or do not have many occasions to use choirs all the time, it is important to differentiate between the attitudes toward harmony of the 19th century and that of the 20th. In the first place there is a linear approach, or hopefully a linear approach to harmony befitting modal music. Then also, there was a kind of personal harmonic style. We have a French harmonic style of Milhaud coming into Jewish life through his service and many other works for the synagogue. I would call Bloch's harmony a kind of harmony of the thundering Jew. Then there is Schalit and composers like him who have had a kind of modal-Mendelsonian approach to the problem. Then there is the distinguished composer, Herbert Fromm, and his small band of disciples whom I would call harmonizers in the very sparse tradition. There is also the solid approach of people like Lazar Wiener, A. W. Binder, my late father, Kosakoff and many others who have written in this century, who

still cling to a great tradition of harmony and yet have tried to break the tradition of the past and infuse into their harmonic language the pure modality and also the linear paths that we can follow today. Many, of course, are in between. Too many have been paying only lip service to modern advances and still are bound to the 19th century sound, more or less, with thick chords and quite non-idiomatic chromatic harmonic progression.

An important outcome of this has been a love for unison singing, and the effective harmony to chant. There also, of course, has been an awakening of an interest in the more abstract forms of worship, such as organ music of which we have little. This battle, of course, is yet to be won in most Conservative synagogues.

Lastly, many, many of us composers have surrendered to pragmatic ideas and pressures, especially those exerted by congregations and cantors. At this time I think it is very difficult to make a valid judgement. But I feel that the time of the knowledgeable and involved synagogue composer is over. The reason for my feeling this way, and here we may have many disagreements and I hope you win if you disagree with me, because I would hope to be wrong, but that's the only way I can see it

First of all, we, as composers and as cantors and interested synagogue musicians have failed to convince the congregations, that our new music is vital and is Jewish. Let me give you an instance. There are no recordings other than old cantorial recordings available. Of course, you can say you made one yourself. That's very nice if you remember it. However, that is out of print so let's not talk about it. If you want to look at the catalogue and try a discography you will find that Jewish music is one style and that is the old hazzanut and that's it. We, of course, say that our great Jewish cantors are the only perpetuating forces in Jewish music in our century. We furthermore, as congregations, not as professionals, will always say, "Well, that music just doesn't sound Jewish." This is a matter of education. I feel that this is the first reason why not only have we failed but we are the last of this awakening generation of composers.

I give you a slight instance. As you have heard, I am now teaching composition at the Eastman School of Music. My student body is 60% Jewish. These students have an opportunity now to write for the synagogue. One of my very talented students came up to me the other day after I had asked him to do a work for the synagogue and said that he could not get above conscience, so to speak, to write for the synagogue for one reason. He had been told, and he has a Conservative background, that there is a tradition, to him Sulzer, you know, that cannot be changed, that must be used all the time and that is all that is used in his Temple and, therefore, in that tradition he can't see himself writing a *Shema* or anything else like it. This is a very sad process of education and of course, I must say, that this is not true of anyone in this room. We are all different and we all have educated our congregations much differently.

Second, and as important, we have not kindled an interest in our congregations to actively partake in choir or in any other form of participation in the performance of music. Our congregations are filled with spectatoritis. There is an apathy towards everything new. Here we get that famous phrase, a service is not a performance and I'd like to come back to that a little later. There is a terrible lack of pride in the music of the synagogue. We have not kindled in our children, except for very few congregations who have children's choirs, a real need for a change of musical experience in the service.

I cannot understand, for instance, why Jews who are by far the most active single group in most local endeavors of the symphony and chamber music permit the kind of music that they hear in the synagogue, except for one reason. They just don't care. The choir singing in our synagogues is so horrible, so badly managed that it is a shame to listen to it for any musician. It has to sound bad otherwise it sounds too much like the church. Isn't that too bad? Haven't we learned yet that there can be something good in the synagogues, and again I am not speaking of any of your choirs; I am not speaking of any of your services. It is only true of the services that I have visited and I have never been to any of yours.

What will happen, I am afraid, is that we are going to produce three types of composers from now on. Number one, the utilitarian, semi-hack writer who will do anything for a buck and there are so many of those. You know you can ask him to write anything; he will write anything. He will harmonize it just as you want it because after all there is only one type of Jewish harmony, G minor and the *Ahava Raba* mode and that's all that anybody knows. If it isn't in that mode, it's not Jewish. So, therefore, he can do anything. He also, perhaps, has some experience on the Yiddish stage and therefore is even better qualified to write for our services.

Ladies and gentlemen, this is not sour grapes. I don't want any commissions; I don't have any bones to pick; I don't even need a job any more. The thing is that I am now concerned as a Jew and as a musician who loves the synagogue and wants to be a part of it at all times.

The second kind of composer is the Jewish composer who cares very much about his heritage, and wants to express himself through it but does not really care to be pragmatic nor whether or not he is performed or scorned by the "professionals" in the synagogue. This is a small but I hope very strong group of men, who I hope again you will notice more and more in the years to come.

The third group of Jewish composers are the ones who are commissioned by congregations to compose a service because this particular composer happens to be a Jew and happens to be successful in another field of musical endeavor. He happens to be very well known, for instance, for writing Broadway shows and therefore he must be a good composer and after all, his name will draw and therefore he will write a service for us.

This Jewish composer I am afraid has not had any involvement spiritually or musically with the synagogue.

All these I think are self-explanatory. But I wish to go further on the last one, because I think some significant things have come about in this field. Many of you, especially two sitting next to each other here, Cantor Putterman and Cantor Meisels, have had a marvelous history of stimulating compositions for the synagogue. Some of these and only an infinitesimal amount compared to the vast number have found their way into the synagogue. I am sorry to say that there have only been a very few. I am not now making a value judgment. I am saying that it is too bad that usually one synagogue will commission a work and the other synagogues will look at this and say: "Hm, they have commissioned a work, let us commission a work too, but by somebody else so that it won't look like we are copying." However, these works are not used. Perhaps they are even published, like the Amram service, etc. But they are not used. We use "Traditional" material and the rest of it is relegated to, let's say, Jewish Music Month. What would we do without Jewish Music Month? It's the greatest thing that ever happened to Jewish music. What is it? It's an absolute gimmick and of course we are living in that wonderful age of gimmicks and so therefore we need it badly and Jewish Music Month is really the only time that some of us who are composers are performed. I guess we should be thankful. Why am I such an ungrateful guy and complain about it? However, the ungratefulness is not so. It comes because I am very sorry that great strides have been made in the history of Jewish music in this century and really very little has found its way pragmatically into our service.

I want to say a word here about something, (you know I am not afraid of anything now). I feel very comfortable with you and so I am going to say something that I hope will not sound unchauvinistic and that is a word about Israeli composers.

I am as much of a Zionist as anyone. However, Israeli composers are usually drawn into our service by means of dollars and I object to this. I have been several times in Israel and I know the younger men especially and also some of the older men. They write because they are commissioned; They have no sympathy for our service. They have no idea of what we need or what we want and furthermore they have no idea of how to set either for choir or for organ. Their choral styles are terrible because, of course, they have no choirs in Israel even though now they have choir festivals. They have no conductors of choirs because they are nil in the United States and it is a very sad kind of thing that's coming out of this. Furthermore there is no interest in what has been done in this country which would teach them a bit if they wouldn't have that much pride to look at some of the music that has been written which isn't as bad as they make it out to be.

This is the state of affairs as I see it right now as far as that kind of music is concerned. But I think we must understand that all this can be reversed and must be reversed in order that we would really

become part of that main stream that started only 40 years ago.

I have called the last few years, the last ten years perhaps, the rise of the cantor as the real force in Jewish music, the predominating force, especially in Conservative but also in Reform Jewish life. Many cantors have composed. I am sharing the platform with one of the best and certainly one of the most inspired young Jewish composers. Many cantors have refined the tradition of hazzanut and many cantors have greatly concerned themselves with the standard of music in our synagogues. The achievements for such a short period of time have been quite remarkable especially in the strengthening of the position of the cantor in our American Jewish community. This organization, for example, has given the cantor a new stimulus so that he will feel himself a part of the American Jewish community and has spurred an interest in new scholarship and also an interest in older creations such as the Rossi pieces that you have so beautifully edited and brought out. Furthermore a kind of uniform, dignified American cantorial style is coming into being, based on many of the things that the composers of the first 30 years have tried to do.

I have spoken enough now to have some music and I would like to show you some of the things that are happening and perhaps show you the contrasts that are going on. I want to thank Cantor Bloch and Cantor Shames and also Mr. Kosakoff for working with me. First I would like you to listen to, without comment, two things that you know very well, two excerpts from the Katchko traditional hazzanut sung by Cantor Bloch. He will sing *the Hashkivenu* and the *Yismechu* and I will comment on them just a little bit later after his rendition and then introduce the other members. (Selections: Hashkivenu-Katchko. Pg. 18, #38; Yismechu-Katchko, Pg. 92, #131).

That was beautifully sung and hazzanut that you all recognize as the only kind. I'd like to show you what composers have done with what I would like to call a purified cant style. They have made a very important part of the accompaniment; it's very sparse and yet very meaningful. You see the accompaniment here, although very beautifully done was really not very important. The chorus, of course, which would be holding notes and then responding is really not important enough to give any kind of evaluation of what the cantor is doing. As a matter of fact, if I may say so, this is a kind of cantorial abandon before a congregation. I am asking the question hypothetically now: shall we continue this and shall we not have a difference between what has been and what is to be? This style is, as we recognize, the old style and I would like to say that it is important and very meaningful to many people, perhaps to all of us, I hope. Yet I feel that a new style must be forged that will combine the whole idea of *tefillah* rather than the idea of hazzanut and give it to our congregations. Let us give you examples of four short works. The first one is the *Vahavta* by Schalit. All of these use traditional material, that is, chant material. Next, we will hear a part of the *Adonai Malach* by Freed, the Fromm

Vay'chulu and my own setting of the V'ahuvta, using the trop.

Selections:

V'ahavta-Schalit-Sabbath Eve Liturgy, p. 54

V'ahavta-S. Adler-B'shaarei Tefillah, p. 13

Adonai Moloch-Freed-Service for Sabbath Eve, p. 11-12

Vay'chulu-Fromm-Avodath Shabbat, p. 47 or p. 50

Now I could leave it there and make a nice mi shebeyrach and throw bouquets and say everything is fine and we should all go home and have a good time and this was a wonderful convention. However, I should like to leave you with two challenges. I'd like to say in the first place that we shouldn't bury our heads in the sand and let this anniversary convention go by without coming to grips with the fact about religion in general. It plagues us all and I believe it is the real terrifying cause for the musical dilemma of our time. I think the practical problems which we have mentioned are sort of insignificant when we think of the larger issues. But those I feel we have the chance to roll back. Religion and, of course, with it our beloved Judaism is being challenged in many ways, overwhelmed on all sides by scientific and humanistic secular forces. Every gimmick, all stops are being pulled out to minimize the solid fact. Religion as a moving force in the life of our congregants, as a necessary involvement especially in our young people is a myth, I am afraid, which we invent by pointing to a few isolated instances of cases of loyalty and to a misleading membership number and the increases of membership. The highest experience of all religion, namely the Encounter, as Buber calls it, the dialogue, with Hashem Yitbarach has been deadened and consequently the idea of experiencing something in life is considered an outmoded and even an undesirable phenomena. Religion, whether we like it or not, especially our Judaism is very critically ill. For it does not seem to provide the experience necessary for modern man nor can it point with pride to its achievements and defend them for it is wrongly built and has too often been taught on some kind of pollyannish return to the good old days, and the kind of mother's-noodle-soup panacea for a new world.

Why do I say this now to a convention of cantors? Simply, because I believe that Judaism and music and the combination of the two have the answer for our people. And if we take the lead we can show to all peoples the way. The prophets, after picturing the worst kind of doom and the darkest picture of the current situation in ancient times, never stopped there but fashioned ways of teshuva, of return. This we must do and I firmly believe that the hope lies with the artistic and perhaps the musical expression and perhaps the musical expressor in particular today. It is a difficult task and one that might meet with failure but in the words of the Pirkei Avot: "It is not incumbent upon you to complete the work but neither are you free to desist from it altogether."

I, therefore, would like to challenge you in these two ways: The first and probably more significant is

the task of giving a meaningful religious experience to a world which has been deadened to experience. This can be done, in the first place, by emphasizing hamavdil bein kodesh l'chol, the difference between the sacred and the secular; emphasize kodesh, holiness, kedusha. Let's pause here to look at what is happening in music in general because this is sometimes forgotten. ,

Aldous Huxley put it very well when he said of our singing commercials, "Orpheus has entered into an alliance with Pavlov; the power of sound with the conditioned reflex." This means that no longer can we expect most people to listen to anything serious because they have been -deadened to sound. You know it. You go into an elevator, there is music just so that you won't be afraid to go upstairs. You go into a plane. Have you ever noticed — as soon as it goes down, because everybody gets a little jittery, there is music because psychologists say it is easier to withstand anxiety with music. This is a great crisis in music itself. The answer is just as radical in music as that in religion. The religious optimist as well as the musical optimist says that this will all pass away. God is in His heaven and laughs. A family that prays together stays together and you know all those terrible slogans. If we give them the good old tunes it will make them feel like hassidim. Our congregations like hassidim — except in certain places. Tell them the old stories and this generation is no different than any other. On the other hand you have the radicals. God is dead and the God-is-dead-idea is a very important one today because it says that He must be destroyed in order to live again. Secular causes are the religion of today. Not so much you, but of course our rabbis preach on civil rights, anti-war, etc. This is of course very important but this has become the center of the religion, the gimmick, in order to bring us back to, it.

In music, I don't know if all of you know, but a new thing is going to happen. All old music is going to be destroyed. We aren't going to have any more concerts. The symphony orchestra is a museum piece and men like Cage and Stockhausen are looking for a new experience. They are decrying the centers of music that are being built. It is important for us to look at their predictions — (I don't know, maybe they will come true) — because they feel that only by this kind of experience will people again be awakened to the old kind. In other words this is a prescription to bring them back like in religion, the God-is-dead movement. You are going to be put into a little chamber. Instead of going to a concert you go into this little room; everything is dark. Suddenly a picture is flashed on a screen before your eyes and a tremendous sound envelopes you from all angles and someone that you don't see recites a haiku. Suddenly another sound, terrifying and really startling and another picture or sculpture is there, that is the only thing that modern man perhaps can stand. Here you are enveloped by this and then you come out sort of purged.

Well, I have just returned from a trip to the Middle West where I've been called a composer of the Radical Center. I like that very much. I feel that perhaps we should all stand in the radical center and glean from both sides the good points, resolving not to surrender

to any fad but to tax ourselves to the highest. Let's not kid ourselves in thinking that incorporating jazz or doing a jazz service, (and I've yet to hear a musically successful and religiously stirring example of this) or by going back to a folk tradition, hassidic or Yiddish or any other, we will re-coax our congregants to a new experience. In the first place, jazz is not new; jazz is rather old and the jazz that we have in the service is an old-hat kind of 1920 jazz, nothing else. All traditional elements, of course, must be utilized but couched in some kind of contemporary sound which has meaning not because we once heard it in the ghetto, not because this is our Jewish heritage, because it is not our Jewish heritage all the way, but because it is a good sound that means something.

You see, in this **Hashkivenu** the one thing I object to is that the words don't mean a darn thing. Whether he is saying **hashkivenu** or whether he is saying **yismechu**, it doesn't make any difference. It goes on. It was beautifully sung today but it doesn't mean anything. The cantor introduced it. We have just come to Saturday morning where it's exactly the same. You can argue with me there are a few dreys that are a little different but it doesn't mean anything, essentially the man cries whether he is happy or whether he is sad. Let's stop once and look at our dilemma in America where we are trying to say: Look, this was our tradition, let's hang on to it, we must hang on to it, otherwise Judaism is dead. Is this really our tradition or is the pure trop our tradition without all the crying? Do we really have that much to cry about when it is sort of fashionable to be a Jew today? You know you can really publish a book if it is about Jews. You can really get somebody to get up steam if it's Jewish music. But Jewish music has to be typed, it can't be really Jewish, it can't be a really new spirit, it has to be "typed" — that old ghetto phrase that comes over and over again. Let's get out of it. Let's really have a Jewish experience. We have a difficult task of confronting people, whether we like it or not. Instead of all the family slogans let's use the slogan, **Da lifnei mi ata omed.**

Let us present here with great care a new kind of insight into our prayers. In a very profound and seldom quoted book, Zinger once said that the element common to ritual and the theater is the make-believe play in both media. At the highest they both have the common aim of a kind of catharsis or purification. This is very important because our catharsis should come, as Buber said, for the sake of heaven.

Clive Bell once put it this way. Art, music and religion are the only three roads by which man today can escape from his circumstances to ecstasy.

Now there is a second challenge and it is a practical one. We must find ways, either by scholarship or by other encouragement to interest the multitude of young Jewish musicians in the synagogue. I would suggest some things like these: workshops in the colleges, something like the Chataqua program to interest Christians in Judaism would be awfully helpful to interest Jews in Judaism, especially as far as music is concerned. We have many, many talented singers whom we might sponsor and encourage because we need

choir singers at home to join our choirs as either soloists or as just singers. I think that perhaps the hatchet should be buried between the cantors of the Reform and Conservative movements and a graduate school be opened to train music directors and also singers and cantors who could take over and really give us the contemporary musical experience and also could interpret what we are trying to say today.

We must see that our cantors get a better musical training to be ready to cope with current problems. We must see that they know something about choral training. We must see that they know something about training our children. We must take a leaf out of our Christian neighbors' book to see the choir systems that have been established. For the last 15 years in Dallas I have done just that. We developed a system by which we had five children's choirs and an adult choir of 85 that came every Shabbat and sang every week. That comes from education and slow training and it needs someone who really knows what to do. I am not advocating that the synagogue is like a church nor do I advocate that it is like a concert hall but I am saying that we must have in the synagogues the highest type of music, the best that is possible.

A funny story came to mind about Anton Bruckner who was a very religious man. Anton Bruckner thought that Wagner was the answer but yet Wagner had made no inroad into the church. So being a religious man he went to the opera to hear "Tristan" and went to the last row in the first balcony, closed his eyes because these sexual things he didn't like but he thought the music was great. So he attended 50 performances of "Tristan" without ever seeing the stage. But he said this music should not be to glorify sex but rather it should be to glorify the highest, the greatest in life, God Himself.

So here is that which we really need. We need to have the encounter with holiness. We must steep ourselves in the purest, modern musical forms and styles and come up with the best results — not with gimmicks, but with the best results of which we are capable. These are the challenges for the next 20 years, ladies and gentlemen, for this most urgently needed organization. We have in Judaism a new chance every day because our tradition says, Thou renewest daily the works of creation. So it is our task to try anew, each week to bring the highest kind of experience to our congregants. As the **Zohar** says so poetically, there are gates in heaven that are opened only through song.

When the Dead Sea Scrolls were discovered in 1947 a Manual of Discipline was found and traced back to a group of Essenes. The ending of it is a hymn which might well form the creed for a **cantor** now and in the years to come. It reads, "I will sing with knowledge and all my singing will be to the glory of God, and my heart a lyre for His perfect holiness".

Thank you very much.

**Hazzan Wohlberg:**

I, too, feel we ought to do a great deal in rejuvenating and adding meaning to the liturgy. It is true that

most of the traditional hazzanut pays no attention to the text and sounds alike whether it is *Yismechu* or *Tikanta Shabbat* or some soul-stirring text. We sing it the same way, the same shabby phrases are reiterated and another little wrinkle added. We know that. We ought to do something about it. The lecturer, who is a brilliant speaker and an excellent composer, has stressed these points and to that I say *Venomar Amen*.

The selections chosen on either side were not the only examples to be chosen. I think it was somewhat unfortunate that on the traditional side this *Hashkivenu* was chosen, I agree it is not too meaningful, and the *Yismechu, avada nit*. It doesn't begin to express *Yismechu*. We have better examples to choose from. On the other side these were fine examples. I think the *V'ahavta* of Schalit is excellent, it brings us back to the Gregorian chant practically and essentially it is almost that. Perhaps we ought to go back to the plain chant. Freed was trying to express the words, the text. The last two numbers, both beautifully done by the master Fromm and by the equally fine composer today adopted a different type of quality, more contrapuntal than harmonic, an extension of the melody, a searching for a parallel melodic phrase which was beautifully done. There are other ways, other things that we could try and do and we ought to discuss that. Recently I spoke before a group and I illustrated one selection and took along ten examples of the same thing and one which, I felt, showed what is being done on the lowest possible scale. Going home I found most of the other music except the last one, all the sheets were gone. Everybody wanted this most vulgar type of arrangement. I said what I have to say.

We have excellent musicians and I would like to say to the speaker, with all due respect to him and with affection to him because I am so in agreement with his general thesis, he is not aware of the fact **that we**, our students, do study every one of these things that are published. They do study. I don't say they all become excellent composers. You cannot create composers. You cannot create excellent musicians but they do study and they do conduct and they do study choral music of all sorts, not only ours with which I am connected but the other school as well. I am speaking for both. I would like to tell the speaker, please, *hi iza Haru bedivreichen*. Don't malign unjustly fine, serious, seriously-intended schools, otherwise, God bless him.

Dr. Adler:

I am very happy to be proven wrong. However, I have for several years gone to **both** schools and I think there is a difference between them and the seminaries of non-Jews which I know very well. I thought I knew ours too — if I am wrong, it is with the greatest pleasure that I am wrong. The musical standard in our schools, I am sorry to say, I found quite below the standard of similar institutions that are non-Jewish and I feel that we should be as good if not better, than those institutions. That's all I can say and I hope to be proven wrong. I would love it.

Hazzan Putterman:

I want to prefix my remarks by saying that I have

known our speaker since he was 9 years old and . unfortunately, it has **been** my loss that our paths haven't crossed during all of these many years. But I am delighted to have this opportunity to -renew our friendship once again.

Sam, I am afraid that the trouble you have been experiencing has been probably the same difficulty which I myself have experienced. But you haven't had enough of an opportunity to visit more synagogues and to listen to more services. I, too, have had that same difficulty because of necessity I am obliged to be in my synagogue every *Shabbes* and every *Yom Too*. I am a little bit concerned with what you have termed pure music as compared to traditional music. I am delighted that you speak of the necessity of returning to tradition. But to me tradition means the happy blending of the old and the new, of not excessively projecting the old nor completely neglecting the old, exclusively to the use of the new. But there must **be** a happy medium. The composers whom we have selected to compose the services now for the past 25 years at our synagogues were not people who were concerned about getting the dollar for their commissioning. But I selected them on the basis, first, of their ability as composers, secondly with the hope that by bringing them into the synagogue to write one service or to write a part of the service that they would then be able to experience their own deficiencies and go out and learn so that the next time that they compose for the synagogue they will really know what they are doing. Let us give you a case in point. Darius Milhaud 25 years ago, wrote for us at the Park Avenue Synagogue a *Boichu* and a *Shema* which is published in the first volume of Synagogue Music by Schirmer. Now look at the service which he has composed completely. I dare you to attempt to compare anyone of those pieces, anyone, even though it was composed for the **Union** Prayerbook, with the *Bor'chu* and the *Shema* that he originally wrote. And this is a man who was reared in the synagogue. His father was the president of a synagogue in Mainz. His son was *Bar Mitzuah*. He is a good Jew. He knows Hebrew. The same with Tedesco. The same with Jan Meyerwitz; the same with David Diamond. Leonard Bernstein wrote a *Hashkivenu* and I think he was the first to have used the jazz idiom in his *Hashkivenu*. But when Leonard Bernstein wrote his "Jeremiah" and when Leonard Bernstein wrote his "Kaddish", he realized that what **he** used in his *Hashkivenu* was not quite appropriate to be used in something like "Jeremiah" or a "Kaddish" where he realized he was brought into the realm of Jewish music.

I'd like to comment on the *V'ahavta* which you gave as an example; the one by Schalit. You know that I love modern music. I promulgate and I encourage composers to write in their own framework but must we as Jews go back to the Gregorian chant? The Gregorian chant was **borrowed** from us. The chant which was chanted this afternoon reminded me of the Vesper service which I sometimes attend at St. Patrick's Cathedral. I don't think that is what we want in our synagogues. We would like the *Vayechulu* which was based on traditional modes, we liked your *V'ahavta*

where you began at least with the cantillation and treated the harmonic structure in your own way which was beautiful. But again I say that the composer of today must know the pulse of the synagogue; he must know the spirit and the complexity of the Jew not only in the spirit of the crying, in the minor, but he must combine that with the new spirit of Israel, with the rebirth of a nation which, thank God, in our era, has been reborn. I bless you Sam; I was very much impressed by your talk. I know that your father, *alav hashdom*, would have been proud of you and I pray that you will continue your wonderful efforts in behalf of Jewish music.

**Dr. Adler:**

Thank you very much. Anything I say is said with the greatest of respect. In the first place, I must take issue with the point about Gregorian Chant. This *V'ahavta* is not a Gregorian Chant. The melody is found in the Idelson Anthology and has very little to do with Gregorian Chant. If you feel that Gregorian Chant is Jewish then we should use it. I don't feel that way but this happens not to be a Gregorian Chant. It has a similarity, certainly, but this is certainly from Jewish tradition. As a matter of fact it is probably the only, what I call pure thing, that was used this afternoon because this happens to be taken verbatim, note for note, from the Idelson Anthology. I am a great admirer of Idelson's, especially of what he did in the Anthology.

The other problems I have no quarrel with. I am certainly for getting Jewish composers into the synagogue in order to express themselves. I am, however, very doubtful know some of these men, whether they will ever come back into it. That's why I said it, with all respect to them. I happen to know personally almost every composer that has written for you. I would like to say that perhaps we should recognize that one of them, Yehudi Wyner, should be much more taken seriously in this respect and should be incorporated into many more of our services. However, many of the other composers, no matter how much they will try, because of their attitude towards Judaism, which I know in private, I will not mention any names. I hope you are right on them. I have my very grave doubts; this excludes Milhaud whose feeling is certainly what you stated. If it is to be a form for experimentation, I am for it. But it should be a form of experimentation where people, where composers come naturally, willingly, and this is what I miss. I feel that Jan Meyerowitz would never have gone to the synagogue to express himself if you hadn't asked him. It's wonderful that you did except I feel that we need to inspire composers so that this will not be a place to stay away from but rather a place to go, commission or not.

I hope that I have always done my service to the synagogue in the spirit of being a Jew and wanting to express myself through the medium of the synagogue rather than being asked, being prodded, etc. Maybe we need the prodding but I think we need the prodding because we have come so far away from inspiring our people to come back to it. I couldn't agree with you more and I hope that I made it clear that I feel that

the most important thing for a composer is to know tradition, to know Hebrew, to get back and know the tradition and amalgamate all the new with the old. I cannot agree with you more that to ignore the tradition and throw it over for something new is absolutely nonsense and can't be and shouldn't be. However, I must say that I would love to see our young composers come into the synagogue because they are moved to go there. They are moved by the spirit of wanting to express themselves in their own religious idiom. I think we can do this and we have this task.

**Hazzan Meisels:**

I think that Dr. Adler proved to be a fine son of a great hazzan. I think that this is why he speaks the way he does with the concern that he does. He knows the synagogue and he knows music, and he knows our music. He knows our weaknesses and he knows our failings. I think he also knows our gains and we have gained a great deal. I think he has called attention to it. I think sometimes in his enthusiasm he forgets that we are still living in a synagogue where the cantor does not have the last word, where there is a religious committee, where there is a budget to deal with.

I agree that we don't have enough Jewish singers who become choir singers; we must change that. We don't have many Jewish organists and this, too, is a great failing in our profession. We have to resort to non-Jewish organists who sometimes have to conduct the choirs and if you are not a strong enough personality to control the organists, you will have his interpretation instead of the proper interpretation.

We don't have enough of it yet, but I think that a great deal of music has been written, perhaps due to some individuals or as you have said, to the power of the push that has come in through the cantorate. We know that David Putterman has, for 23 years, been commissioning a new work each year. I know what it is, what you go through before a new work is done. But one thing I cannot agree with is, that we should not commission composers, that it isn't right to give them money. I don't think that in this day and age.

Today a composer should be paid, has to be paid. A commission is a very encouraging thing to him. I don't think that the average composer is going to come to you. David just told me that Martin Levy came to him on his own. He wanted to write a service. This is an unusual occurrence today. I was very, very pleased and very happy to be able to make money available to Charles Davidson to write a work for my 25 th anniversary. I think that this is good. I don't think that they will come on their own. We should try to seek them out, try to bring them into the synagogue, try to educate them within Jewish life and to encourage them, that way, to write a little bit closer to what we need.

I do think, however, that sometimes the composer forgets that the service is truly not a concert, that the average congregant is not a concert-going, musically developed and sensitive person and that sometimes when the music is so far above him he does resent it and he does fight you back. You can't carry on a battle

forever with your congregant. He will finally get to your committee, and he will finally get to your rabbi and he will finally withhold the funds. So we have to be very cautious and very careful, and I think that all of us have a duty to raise slowly, but definitely the standard of listening on the part of our congregants. Let them grow with you, slowly, until they will be able to accept more and more of the kind of music that we should have in the synagogue.

**Hazzan Weisgal :**

Dr. Adler, I would like to ask a question. I heard about old music, new music and I heard about a statement of the middle way. My own teacher told me one thing. Try to interpret the prayer properly and you will be a great hazzan. I am asking you this question, do you consider *nusach hatefillah* old, or new, or medium, and do you consider the proper use of *nusach* in order to interpret in the proper way a *tefillah*, the proper way to chant a prayer?

**Dr. Adler:**

That's a good question, cantor. I'd like to answer it. I consider the *nusach* a very important part of the service. The problem is: which *nusach*, whose *nusach*, what *nusach*, where do we get it from, who's doing it and how is he doing it? The *nusach* usually gets in the way of the cantor. It's usually *that* it becomes the cantor's interpretation of something rather than the prayer. This is the only thing I object to. The *nusach* I think is the most important thing. The sad part and I thought I made that clear is that we have lost the idea of authenticity. The *nusach* which my father used is not perhaps your *nusach*. It has certain ideas that are the same. If I have grown up with my father's *nusach*, I would think yours strange. Therefore, I feel that this is where we have to go back and try to establish a *nusach* actually which would be meaningful to us. Again I don't like uniformity. It can have many variations but I do agree with you that certainly *nusach* is one of the most important things and that it is de-emphasized by some but I don't think by the knowledgeable composer for the synagogue, because he tries to get certain phrases, the modes etc. and fit his music to it. The part of the cantor is still the most important, especially in the Conservative Movement and therefore I think the *nusach* should be developed as much as possible, a new *nusach* from the old, that will be meaningful to our congregation.

**Hazzan Gewirtz:**

I'd like to ask a question which I thought Dr. Adler was going to touch on in his remarks. This is very important to me because a few days ago, just before I left, I was confronted by a member of the congregation who asked me, are you a *sheliah tzibbur* or are you a performer? I said to him, I am both. I thought this is something you were going to touch on — is it a service or a performance?

**Dr. Adler:**

I think this is a problem we all face. I just want to tell you a little experience. When I first came to Dallas it was around the High Holy days and they were doing

a *Kol Nidre* which was not to my liking; I had to do something new; I was getting paid. I was new there so I felt that I should first change the *Kol Nidre*. It wasn't a change, it was just a re-doing of the *Kol Nidre*, same way actually. But a lady after the service came up to the rabbi and said: Now you got a young man who doesn't even know the *Kol Nidre* and he comes to this Temple. How can you possibly hire this young man? Well, of course, the rabbi, I am happy to say, was always on my side and he said: "Well, Mrs. Greenberg, it is all right.

Last year when I left, Mrs. Greenberg came to me and said, Sam, I am happy you finally learned the *Kol Nidre* after 15 years. So I think this is the problem we all have and I think we shouldn't take these congregants too seriously in that manner. Tell them they're right.

Then it is an educational process. I think the service has something of both. As a matter of fact, the kind of hazzanut that we are used to from the old style is much more, I think, a performance than what I have in mind. It centers on the cantor, while the other is a *tefillah*, a prayer, where a man, perhaps with the congregation in back of him, leads the congregation in prayer. If we can only move our congregations, I don't know by what means. I think there is some element of theatrical idea in the service, of course. But the man is right on both counts. You are a *sheliah tzibbur* and you are a performer at the same time. Hopefully with a good blend of both you can move the congregation and to that end we have to be dedicated.

## EVENING SESSION

Address:

"Inevitable Change — Will We Plan It, Or Will It Be Forced Upon Us?"

**HON. PHILIP M. KLUTZNICK**

Ambassador to the United Nations

**Hazzan Sherman:**

I am truly grateful for the high privilege that has been accorded me, as well as for the personal joy of presenting our speaker for this evening.

I could not possibly enumerate the accomplishments of this great man — and so, in my desire, and I am sure his desire for me, to be brief and concise, may I say — very few men in our generation have been chosen to fulfill as many vital and important duties or have executed them with the brilliance of the man I am about to present

In all of his duties and responsibilities he has never regarded the many honors awarded him as ornaments or self adornments. Knowing him as well as I do, I can say that his credo has been and is, "To be chosen means obligation, responsibility and opportunity to serve."

Honored and loved by our people, our country and the multitudes who know him in one of his roles as

Ambassador to the United Nations — he is, indeed, the Ambassador of Justice and Good Will — a blessing in word and deed — a blessing to us all.

Hazzanim, ladies and gentlemen — The Honorable Philip M. Klutznick.

**HON. PHILIP M. KLUTZNICK**

Friends, I'm reminded, after that introduction, of a story that Eddie Warburg was wont to tell shortly after the Israel Bond program was started in the early Fifties. He, Bill Rosenwald and the late Henry Morgenthau were traveling all over the country making speeches when, one day, a nice old **lady** came up to them and said: why is it, Mr. Rosenwald, that I always mistake you for Mr. Morgenthau? As I listened to Mose talk about me I wondered who he was thinking about. But I guess he was carried away by Saul as much as I was.

I really don't know, however, why I yielded to him and to his importuning over the last few years to come here and disturb this lovely evening that you, and I, have enjoyed so much up to now. I guess the only answer is that as important as song may be in the tradition of our people and, indeed, of all people and as important as withdrawing to thinking may be, I've a peculiar premise that the real thing that has kept Jewish life from disappearing has been talking!

Song gives us a change to forget, to join hand-in-hand as, indeed, we did tonight, for a moment to feel the ecstasy and the enjoyment of something that is beyond us and the scene I witnessed as the dancing went on was indeed inviting and thrilling. But I submit that if we've survived these thousands of years it's been the problems that have compelled us to survive. **They've** given **us** strength; **they've** given us the capacity to tackle them and to live with them and, in some instances even to solve them. Therefore, I have the temerity to intrude on this wonderful occasion and to discuss with you the things that are, I must confess, more a part of my life than song.

I was asked what my subject would be and I said: Inevitable Change - Will we Plan It or Will It Be Forced Upon Us? There are Canadians here, there are Americans, but we're all Jews. We all live on a continent where the only constant thing is change. This is one of the blessed continents of the world. I would like to discuss, in more time with you, change as it affects our co-religionists in Israel, change as it affects the community in the Soviet Union but tonight let's just talk about ourselves. That's enough of a subject to bring into your consideration. For there is great evidence that we're being pummeled, we're being catapulted, we're being thrown about by a process **of** revolutionary change that we don't even understand. And if we think we're the captives of it, let's examine it for a moment.

Some very distinguished students of the American scene made a study in depth of what our society looks like today. Do you know it's very normal, in these days, to try to categorize things, to make it easy to

understand them. So they said, in an over-simplification which I give to you, that we live in not one revolution but in three; the revolution of Cybernation which will ultimately produce Unlimited Production because **of** Automation and Scientific Endeavor. This production will require less and less of human labor, creating, for the first time in the history of man not enforced idleness because of lack of work but leisure time because work has become so easy.

The second revolution, they said, is the Weaponry revolution. Now it's hard to believe, in these very, very difficult moments through which our country is passing, but these sociologists concluded that the Weaponry revolution has created new weapons which mean that War cannot be won. Forgive me for one moment; we could wipe out North Vietnam in less than forty-eight hours if we didn't have the moral conviction that we dare not use the awesome strength that this country possesses. This is what they meant, and we're beginning to see the Emes, the truth of this equation. Man has created weapons so awesome that wars cannot be won but Civilization can be obliterated.

What does this mean? It means that either we will not be or War will not be. They conclude that War will not be. Walt Rostow, speaking at the University of Leeds not too many weeks ago, made the observation, and he and I don't agree on the policy but we agree on the conclusion that perhaps what is happening now is the last great confrontation of a military character that the world will ever see.

The third revolution is the Human Rights revolution, the universal demand for full human rights in which every individual will feel valued and none will feel rejected because of a difference in race, creed or color. It's happening in our country now. We may not like some of **the** things that are happening but nothing in the way of a social revolution happens with everybody liking what happens.

These revolutions, which to me seem quite real, are bringing about a shift in the power and the resource distribution in our country and in a lot of other places. Our government is moving more and more into fields which were once the private preserve of voluntary associations. Because you and I failed as volunteers the strength of government and the resource of government is moving into these areas. In education, in the **fight** against poverty, in medical care, in old age problems, in almost 'every area of human life we are seeing a revolution propelled by the very three basic revolutions to which I've alluded

For example, **the** President of the Carnegie Foundation not too many months ago called attention to the fact that the voluntary agencies of America, the social agencies, the educational agencies are confronted with a great challenge. The universities of the United States have learned long ago how to deal with the Government: take their largesse and remain autonomous. Now, with the new Aid programs the voluntary agencies, Jewish and non-Jewish, actually are hiring representatives in Washington to determine how they can get a share of Federal money.

If I were to tell you that it was a Grant of the Department of Health, Education and Welfare that makes possible the testing of a television technique for the teaching of Hebrew, would you believe it? This morning at breakfast in New York I sat with three major Jewish agencies facing an important international decision; whether they should or should not respond to a very pleasant request from our Government. And each of them, for several years, had been under contract and had been taking Federal money to support certain of their programs.

I don't think that is critical. I say it is happening, and, in the happening, agencies that we've been accustomed to support are more and more reaching to tax money for their support. There is a revolution taking place and, if certain influences win their way, it may even take place in Jewish education.

But I would point out one thing. Not too many years ago, 1948 I guess it was, a man by the name of Orwell wrote a book called "1984". I don't know how many of you read it. It was a moving book in which he imagines that by 1984 everything would have changed. There would be three major divisions in the world and each of the divisions would be headed by a Big Brother and everybody would be a Little Brother. Whatever happened in our country the Big Brother would observe through television or electronic equipment to see that the Little Brothers behaved.

Well, quite recently, not too many months ago, one of the best minds of the United Kingdom, Lord Gladwyn wrote a book trying to evaluate what has happened midway between 1948 and 1984. Those of us who read the book when it was written were somewhat surprised to read Lord Gladwyn's analysis that we're more than halfway toward it. He said, let's take a look at the world, it is divided into three parts already, the East, the West and the Uncommitted Third. Let's take a look at the cradle-to-the-grave programs that are being developed in the Free countries of the world. This wonderful democratic mentality suggests that unless we grab hold of ourselves, that which Orwell predicted in 1948 will become a reality, maybe by 1984, maybe sooner.

Now what does all this mean to the American Jewish community? Those of you who know me, know I am not making an anti-Government speech. I am even proud to admit that in life I've been a New Dealer, a Fair Dealer, and, except for certain Foreign Policy aspects, I buy everything that the present Administration is trying to do to make life more comfortable and more meaningful and more relaxed for the people of our country. But I'd like to examine all of these revolutionary trends in a very small perspective. What does this all mean to Jews?

If, in fact, we're going to have no more significant wars after the present one is over; if, in fact, human lives are going to become accepted after the struggle of the next five-to-ten years and I don't care if you like what's going on or not, in this country it's inevitable. Then thank God, it's good for the Jews, that other people, who have suffered as much or more in this country than we, find themselves secure; it'll make

everyone a little more secure. But if all this is true, I take my lead from those who said, a long time ago, if we hadn't had any wars and anti-Semitism, instead of thirteen million Jews in the world today we would have one hundred million.

But don't pay any attention to the pill; it's not going to reduce the kind of growth that happy and relaxed people want in their family. I'm reminded that Myron Cohen, on television not long ago, was talking about statistics and he said, in spite of all the sociologists and all the urban specialists, they've discovered that the people who live the longest are the people who live in slums. So a bright young sociologist went out to a Brooklyn slum and the first fellow he ran into was a Zeide with a beard and he said to him, Grandfather, we have discovered this exciting fact that people live longer in these conditions than if they lived on Park Avenue. He said to him, can you tell me what is the mortality rate in this slum? The fellow pulled on his beard a bit and he thought a little bit and said, well I'll tell you, we die here one to a person.

For thirty years, more or less, I've been in and out of government and I've lived by statistics until they run out of my ears. This is a more exciting statistic than some of the predictions. Democracy is based upon surrounding conditions and no demographer can predict whether there will be geese in the world or no geese in the\* world, Anti-Semitism or no Anti-Semitism and whether our people will be relaxed or not relaxed. Consequently, it may be a fact of life that we are facing a larger Jewish community instead of a smaller one. Percentagewise, it may be less but who cares about percentages? In totality, it may be more.

The second most important fact, to me, is that all of the revolutionary trends have created what we now call an Ecumenical spirit, an atmosphere. Now, I'm not going to get into an argument with those of you who sing alongside an Orthodox rabbi. I understand you come here to make the speeches that you think they should make. I hope they sometimes come here and sing the songs that they think you should sing. But one thing is quite clear; for the first time in the modern life of Jews there is a spirit, among those who have more to do with the creating of Anti-Semitism, that is unique. Do I have to tell you? In every community, if you can provide a rabbi to teach the Catholic community, they'll take him. A great shortage exists in one community after another. Jews can't meet the demand of Catholic institutions for teachers of Jewish subjects. This is a phenomenon for which we can bless Pope John, a great man, but this is a phenomenon which must be understood. It can be a phenomenon out of which comes strength and growth or it can be one out of which comes absorption and defeat. And it may not be so easy to handle; it's like sleeping pills, if you take too many and if you don't understand their impact.

If I understand Ecumenicism, it's not a program to make us all the same. It's a program in which we accept each other as we are. And if that's what it means, it means Jews, no less than Catholics or Protestants must come to the table as better Jews to

meet better Catholics and better Protestants, not as lesser Jews to meet lesser Catholics and lesser Protestants. This is happening today and this is something we can't escape. The worst thing that could happen to America or Canada in terms of fertility and strength and virility and a society and an economy that grows is if all of us become one. The monotony of similarity is preserved for Autocracy and not for Democracy. And autocracy has learned that it can't progress without differences.

(Ed. Note: Tape Incomplete)

## AN ANNIVERSARY CONCERT OF JEWISH MUSIC

Wednesday Evening, May 17th, 1967  
at 9:30

Over the years the annual concerts presented at the conventions of the Cantors Assembly of America have featured programs as varied in content as are the interests, talent and creative energies of the American hazzan. There were presented singers, instrumentalists, quarters, choirs, choruses, dancers and dance groups. Last year's concert add a new dimension, a symphony orchestra. The works performed, solos, chorales, services, songs, cantatas and oratorios offered every conceivable variation on the theme of Jewish music.

However, there is no question but that the most popular, the most eagerly awaited single feature has been the solo recitative. This is due in great measure to the unusually talented and magnificently endowed artists who have appeared before the convention. But the hazzanic recitative occupies its position of popularity not only because it has received good performances but because it is so authentically Jewish, so uniquely hazzanic, so poignant and so moving. It seems to capture, more surely than any other form, the emotion, the melos and the directness of Jewish prayer.

There could be no more fitting program for this anniversary concert than one featuring a group of recitatives sung by some of the most talented members of the Assembly.

The second half of the program will feature the seventh world premiere performance to be heard at a convention of the Cantors Assembly; a truly noteworthy achievement for so young an organization. It testifies to the concern which the Assembly feels, not only for hazzanim and hazzanut but for the wider spiritual and cultural needs of the great American Jewish community.

"The Last Judgement" is an oratorio based upon the biting short story by Y. L. Peretz, "Bontche Schweig". Told in terms of Jewish folklore it deals with a broad, universal theme: the corrosiveness of evil. Evil brings not only pain to the world, but further betrays mankind by eating away at the good which God has

placed in man. A soul that has suffered long enough must eventually lose its own perspective on what is good and what is evil, transforming the victim in the image of his persecutor. Bontche has suffered such indignity at the hands of fellow man that in the last judgement, when all of heaven is offered to him, he can choose nothing more precious than a hot roll with fresh butter.

"The Last Judgement" is a new work for tenor, baritone and soprano soloists, narrator, chorus and orchestra. The music is by the noted composer and conductor, Lazar Weiner. Equally facile in opera, synagogue song, art song and symphony, this is Mr. Weiner's first oratorio. The text is a new poetic setting in English by Samuel Rosenbaum, who already has to his credit a number of major works created in conjunction with some of the leading contemporary American composers.

## PROGRAM

Acheinu kol bes Yisroel *A. Katchko*

HAZZAN IVAN PERLMAN  
*Temple Emanuel, Providence, R I.*

Ono B'choach *E. Grosz*

HAZZAN ERNO GROSZ  
*Forest Hills Jewish Center, Forest Hills, New York*

Eloheinu . . . Retzei *M. Ganchko*

HAZZAN CHARLES BLOCH  
*Jewish Center, Kew Gardens Hills, New York*

Eilu D'vorim *D. Kusevitsky*

HAZZAN DAVID KUSEVITSKY  
*Temple Emanuel, Brooklyn, New York*

## "THE LAST JUDGEMENT"

An Oratorio

featuring

HAZZAN ISAAC GOODFRIEND, Baritone  
*Ahavas Achim, Atlanta, Georgia*

HAZZAN ARTHUR KORET, Tenor  
*Emanuel Synagogue, Hartford, Conn.*

MISS PHYLLIS BRAUN, Soprano  
*Cleveland, Ohio*

HAZZAN SAMUEL ROSENBAUM, Narrator  
*Temple Beth EL, Rochester, New York*

The Rochester Chorale

MR. MILFORD FARGO, Conductor  
*Eastman School of Music, Rochester*

MR. RICHARD VOLPE, Piano

Premiere Performance this evening dedicated by Mr. Weiner and Hazzan Rosenbaum to the Cantors Assembly of America.

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David J. Leon

Yehudah Mandel

Saul Meisels

Solomon Mendelson

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Samuel Rosenbaum

Moses J. Silverman

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Chairman: William Belskin Ginsburg

Charles Bloch

Morton Shanok

Moses J. Silverman

Isaac Wall

The Cantors Assembly wishes to express its appreciation to the Bruce Music Co. of New Haven, Conn., and to the de Waard Brothers Music Co. of Munsey, New York for the use of the Rodgers and Gulbransen organs.